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THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD



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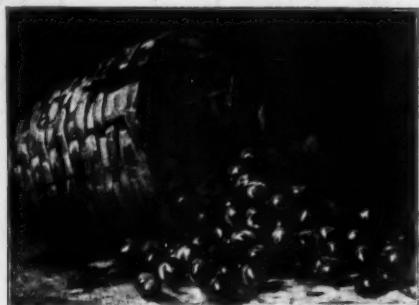
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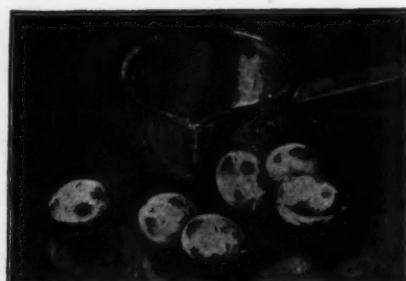
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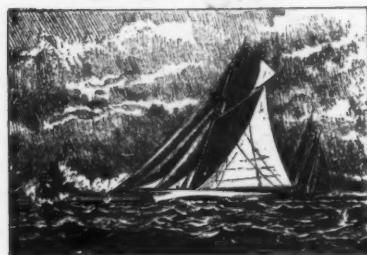
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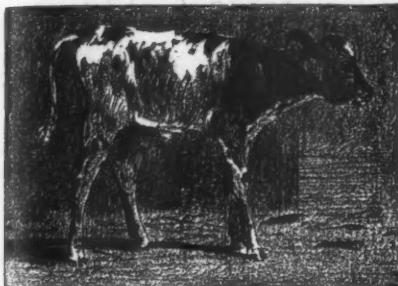


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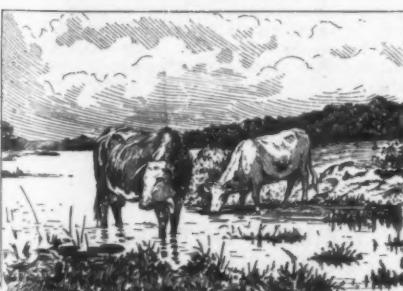
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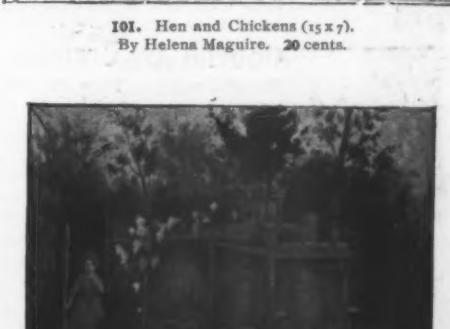
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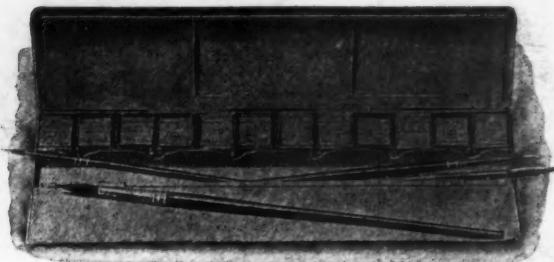
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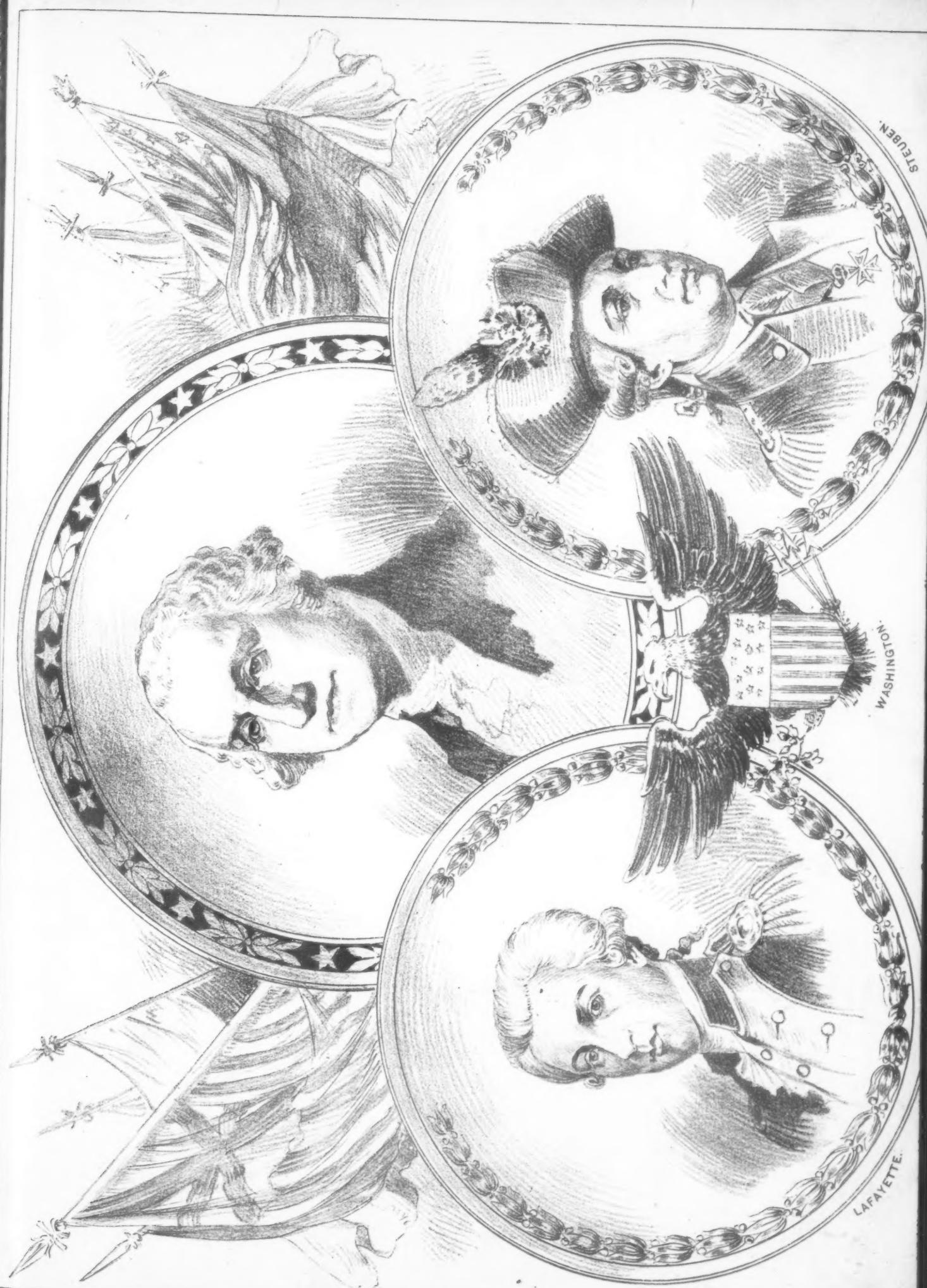
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VOL. 45—No. 2. JULY, 1901
NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
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"A BRITTANY PEASANT WEDDING." FROM THE PAINTING BY HENRY MOSLER

THE NOTE BOOK

It was reported in the London papers recently that the champion of England's suit of armor was presented to the King by the Duke of Marlborough on behalf of himself, the Duke of Norfolk and several other noblemen, but the real story of the famous historical suit is not generally known. The suit in question is very old and very beautiful. It was sold by a member of the Dymoke family, the sovereign's champions, and became the property of a dealer of antiquities in London. Various foreign dealers heard of this and tried to purchase it, but the English dealer was patriotic enough to refuse to part with it and took it to the Marlborough House, showed it to

the King, then the Prince of Wales, and it was agreed that he and several other gentlemen, among whom were Lord Rothschild, Mr. Leopold and Mr. Alfred Rothschild, should purchase the historic souvenir and give it to the late Queen. Unfortunately Her Majesty died before this idea could be carried out, and it was then determined that the gift should be given to the new King, which was done.

* * *

THE National Gallery, in London, has been pronounced by W. F. Sherman, an American expert on fire insurance, as so dangerously surrounded by inflammable buildings, and so badly protected by the iron windows and roof of lead, that he would be compelled to refuse to recommend a fire insurance com-

The Art Amateur

pany to take risks on it or its contents if called upon to examine it for that purpose. In view of the marvellous paintings by old masters in the National Gallery, paintings which never can be replaced by specimens as fine, this pronouncement by an expert has created no little alarm among the art lovers of England.

* * *

MRS. CLIO BRACKEN, the well known sculptress, has designed an Omar Khayyam punch bowl, which is on view at the Pan-American Exposition. The bowl represents an open rose, in the curling petals of which seventeen female figures disport themselves in Bacchanalian attitudes. Mrs. Bracken was a pupil of Rodin and Mac Monnies.

* * *

THE directors of the Alexander III. Museum, in St. Petersburg, have bought from the artist, Repin, two pictures. One is a portrait of Tolstoi, barefooted, in the dress of a peasant, the other a Biblical subject entitled "Get Thee Behind Me, Satan." In view of the fact that the Holy Synod of Russia had placed a ban on these pictures, and that they were not allowed to be exhibited in Moscow, the directors have taken a bold step in purchasing them for a national gallery.

* * *

Two drawings by Michael Angelo have been added to the collection of prints at the British Museum. One is a design for an "Annunciation," left by Dr. Radford, of Sidmouth, in which the figure of the Virgin is particularly admired. The other comes from the Harwick collection. The group of figures, including the dead Christ, forms a pyramidal composition.

* * *

THE late Queen Victoria was a much painted monarch. During her reign she had no less than seventy of her portraits shown in the exhibitions of the Royal Academy in London, not to mention other exhibitions throughout the kingdom. Our own President McKinley threatens to break all American records in this respect, as he certainly has in photography, and as in the case of the queen, many of his pictures have been done by foreigners.

* * *

THE portrait of Queen Victoria, by Benjamin Constant, which was shown at the Royal Academy, is to be placed in the State dining room at Windsor Castle, opposite the equestrian picture, by Detaille, of the Prince of Wales and the Duke of Connaught. The new King is very fond of pictures, and has already commissioned Mr. Ernest Crofts, R. A., to paint a picture of the distribution of the 3,000 South African War Medals. Mr. Seymour Lucas has also been similarly honored. His subject is to be the reception of the Moorish Embassy.

* * *

BENVENUTO CELLINI has been honored in his beloved Florence, the guild of the goldsmiths, of which he was the patron saint. They have erected a fountain to him on the Ponte Vecchio, where they still have their little shops and lure the passing foreigner by the tastefulness and apparent cheapness of their wares. It is bad luck to cross the Ponte Vecchio without buying something, if it be no more than a bangle or a pin with the lilies of Florence in enamel on a ground of metal that glitters nicely if it be not gold, nor silver either. The Ponte Vecchio is a survival of the bridge of the Middle Ages, like London Bridge of old, which carried two ranks of houses and as many shop fronts. Not as beautiful as the Trinita Bridge further down the Arno, it is infinitely old-time and pleasing to the Western barbarian from beyond the sea. Here is now a marble fountain with

four marble basins filled by as many jets, and above, in bronze, is the bust of Benvenuto, the prince of artist-artisans. Besides honoring him in this way, the house where he was born in 1500 has been fitted with a tablet, the gift of the Academy of Fine Art and Design. The goldsmiths of Florence still reproduce forms in silverware that Cellini designed.

* * *

In a lecture on the Moral Law in Art, delivered recently to the graduating class at the Art Institute, Chicago, Dr. Henry Van Dyke said: "We must distinguish between the nude and the undressed in art. To the undressed a decent public will bring no toleration," he added. "But, in general, we may say that the wrong in art is only for the evil mind. When Michael Angelo painted his 'Last Judgment' an ecclesiastic ordered that clothes be put on the nude figure. This was done, to the shame not of Michael Angelo, but to the ecclesiastic who could not endure the nude in art. Indeed, when we speak of the nudity and crudity in art, I must confess that I have been shocked not so much by the latter as by the language of protest used against it in the Boston Museum."

* * *

OWING to our foolish tariff we shall not see for a long time a famous collection brought by Mr. Pierpont Morgan. It is the Mannheim collection of old Limoges enamels, old Sèvres porcelains, and majolica from Italy. Mr. Morgan, it is said, will lend it to the South Kensington Museum rather than pay the duty placed on objects of art, which are educational in their nature and do not enter into rivalry with any American industry.

* * *

A LARGE memorial window to Dr. Storrs is to be placed in the Pilgrim Congregational Church, Brooklyn, this Summer at a cost of about \$4,000. The artists selected to carry out this work are Otto Heinigke and Owen Bowen, of this city. The subject chosen is the Ascension. The finished work will contain twenty-one life-size figures carried out in the mosaic method of the fourteenth century.

* * *

THE following amusing story is told by a writer in the Saturday Evening Post:

Mr. Richard Watson Gilder is an enthusiastic lover of the delightful Berkshire region of Western Massachusetts, and has a summer home there. He loves to climb the hills, to drive about the charming roads, to fish in the waters. With a close friend, a well-known New York artist, he set out one day for an all-day drive. Both were entranced by the succession of fine homes, old and new, that they passed.

Suddenly the artist and Mr. Gilder uttered an involuntary cry of pleasure, for there right in front of them, as they rounded a bend, was a delightful old home. Its pillared doorway, its fan-shaped window, its gambrel roof, its picturesque gables, its quaint old-fashioned air, were very charming, and upon it was a sign, "For Rent."

The two men left the buggy and stepped toward the house. It was empty; but through the narrow-slitted windows at either side of the door the author and the artist glanced. They saw a big grandfather's clock at the turn of the broad stairway; they saw an antique chair in the hall.

"What a delightful find!" cried the artist.

"What a charming mystery!" exclaimed Mr. Gilder. A man sauntered up from the field. He was the caretaker.

"Would you like to look through the house?" he asked.

Nothing would please the two men better, and the door was forthwith unlocked.

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Through room after room they walked. In one place stood an ample corner cupboard; in another an antique sideboard; here was a great carved claw-foot sofa; there was a table with claw-and-ball legs; upstairs was a huge canopied four-post bed with other old-fashioned furniture. In short, the entire house was furnished in Colonial style.

"A dream of beauty," said the artist.

How strange it seemed. What mystery, what

Why is the old house at last without a tenant, and why is it offered to any stranger?"

The questions of the two men came eager and swift. The caretaker was puzzled for a few moments, and said:

"Oh, I see what you mean. Why, this house was bought by Mr. Z., a second-hand furniture dealer of New York, and he has fixed it up here, just to rent it, with things he sent up from his shop."



PENCIL SKETCH, BY SIR FREDERICK LEIGHTON

romance, perhaps even what tragedy, lay beyond it all! Here in this ancient house were all the ancient furnishings untouched, in spite of the keen search for such things by the myriad lovers of old-fashioned furniture, and the dealer whose agents go everywhere. Undoubtedly there must be some strange and striking story to explain it all.

They sought out the caretaker. "What old family has lived here for all these generations? How does it happen that everything has remained untouched?

The author and the artist slowly retreated to their vehicle and drove away without a word.

* * *

THE original statue in bronze of Napoleon the Great, modeled by Seurre, which crowned the column on the Place Vendome in Paris, has been rediscovered at Courbvoie. It shows the conqueror in his cocked hat and the famous overcoat, which appears of a gray color in the paintings of the period. Seurre's Napoleon was removed by Louis Napoleon in favor

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of the statue by Dumont that the Communards leveled to the ground. The original statue was unveiled in 1832 by Louis Philippe; it will be placed in the Invalides.

* * *

SIR JOHN MILLAIS, the Royal Academician, was on one occasion introduced to a lady whom he was to take down to dinner, but neither he nor his partner caught each other's names. So soon as they were seated at table, the lady opened fire with the usual stock questions.

"Have you been to the Academy?" "I have," said Mr. Millais. "And did you notice that odious old Millais's pictures?" "Well, yes, I saw them, too." Presently the champagne came round. Said Sir John, with his best smile, "I am going to ask you to take wine with me, and not a mere sip, but to drain your glass to me, to strengthen your nerves." The lady pledged him accordingly. Then said the artist quietly, "Now that you are fortified, I may venture to tell you I am the odious old Millais." The lady put up her hands in horror. "Good gracious!" was all she could find to express herself.

* * *

A SOMEWHAT unusual collection has been arranged by the Print Department of the New York Public Library for the summer months. It is a collection of portraits, which are selected not to illustrate any special nationality or walk of life, but primarily for their artistic value. As a result, there is a show of twofold interest. The number of artists, etchers, lithographers and engravers represented in these black-and-white portraits offers an exceedingly good opportunity for a comparison of methods and styles of artists of different nationalities and periods. On the other hand, in the portraits as such, we find a number of very original character-studies, each of which stands out by itself, because, as already indicated, there was no intention of offering any representative showing for particular nationalities, ranks or professions. Comfortable study of the exhibits is further facilitated by the judgment which limited these prints in number.

Among the American portraits there are two almost life-size etchings of Washington and Franklin, both by Henri Lefort, the Franklin published by the Grolier Club. And one should not pass over A. B. Durand's little engraving of Philip Hone, one of the earlier mayors of New York. Lefort signs also a very large and fine portrait of Gambetta and a strong lithographed head of Tolstoi, and there are a number of etchings by Desboutin, representing Frenchmen of note. Maurou's picture of Mouney-Sully, as "Hamlet," hangs near the "Richard Wagner" of Egusquiza, who etched also "Schopenhauer" and "Ludwig II of Bavaria." Flameng's famous "Shakespeare" is here and Devoria's clean shaven Victor Hugo, lithographed in 1829. Carlos-Duran is portrayed by Chartran, and Garvarni and Meissonier by themselves. Legres is represented by portraits of Champfleury, Sir Frederick Leighton, Tennyson and Cardinal Manning and the American wood-engraver and etcher, T. Johnson, has signed etched portraits of his countrymen, Walt Whitman, Oliver Wendell Holmes and others. Among the representatives of royalty are the present Emperor of Austria resplendent in full robes, in a large wood-engraving by Hecht, and Catherine II of Russia, done in stipple by Caroline Watson.

These are but a few examples, selected at random, to give some idea of the varied interest of the present exhibition. Most of the portraits here shown are not familiar to the general public, and not a few offer pictures of famous characters in unusual aspects. The exhibition in many ways is well worth a visit, and can be seen in the Lenox Library Building, 5th Ave. & 70th St., on any week-day during the summer.

THE DEATH OF EDWARD MORAN

IT is with the deepest regret that we record the death of Edward Moran, the famous marine painter, on June 9th. He was born in Bolton, Lancashire, England, in 1829, and came to this country with his parents in 1844, settling later in Philadelphia. As a boy he had followed the trade of the family, hand-loom weaving, but at the age of twenty-two his parents took the advice of friends, who appreciated the young man's artistic talent, and he was introduced to Paul Webber and James Hamilton, both well-known artists at that time, and began his studies and career. In 1876 Mr. Moran came to this city. He had been a regular contributor to all the American academies, the Royal Academy, London, and the Paris Salon. Among his best-known works, and he was very prolific, were those of a series representing thirteen epochs in the marine history of the United States, including "The Ocean; the Highway of All Nations," which many consider his masterpiece. The others of this series were:

Landing of Eric the Red in the New World in 1001; Santa Maria, Nina and Pinta; Debarkation of Columbus; Midnight Mass on the Mississippi over the body of Ferdinand de Soto; Hendrik Hudson entering New York Harbor, September 11, 1609; Embarkation of the Pilgrim Fathers at Southampton, October 5, 1620; First recognition of the American Flag by any Foreign Government, in the Harbor of Quebec, France, February 13, 1778; Burning of the United States Frigate Philadelphia in the Harbor of Tripoli, February 16, 1804; The Brig Armstrong engaging the British fleet in the Harbor of Fayal, September 26, 1814; Iron vs. Wood—sinking of the Cumberland by the Merrimac in Hampton Roads, May 11, 1862; The White Squadron's farewell salute to the body of Capt. John Ericsson, in New York Harbor, August 25, 1890; Return of the Conquerors; typifying the victory of the navy in the war with Spain.

Mr. Moran was a charter member, and at one time Vice-President of the Lotos Club, a member of the American Water Color Society, an associate of the National Academy, and a member of the London Water Color Society.

His series of pictures, representing thirteen important epochs in the marine history of the United States, may come into the possession of the New York Public Library. In his will the artist says:

"It is my wish, however, and I direct my executors or the survivor of them, or such as may qualify, that if they shall not be able to sell my set of thirteen historical pictures recently painted by me, for the sum of \$40,000, within two years after the probate of my will, then and in that event I direct that said pictures shall be offered to the New York Library, Astor, Lenox and Tilden Foundations, provided that said corporation agrees to keep and maintain the same and exhibit them in the new building now in process of erection on Fifth Avenue and Forty-second Street. If, however, the said library shall not accept the same and agree to retain and exhibit them in its said library building, I authorize my executors to dispose of the same at the best prices which can be obtained for them, and that said proceeds continue a part of my residuary estate."

These pictures were begun about twenty years ago, the last one being completed just after the close of the war with Spain. The first of the series, "The Ocean; the Highway of all Nations," is said by critics to be the masterpiece.

Mr. Moran's paintings are well known to readers of *THE ART AMATEUR*. His talented wife, Annette Moran, also contributed several charming works, which were reproduced a few years ago.

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EARLY AMERICAN ARTISTS

CHARLES WILSON PEALE may almost be said to have been our first resident American portrait painter of any prominence. John Singleton Copley and Benjamin West were his contemporaries, there being no more than four years of difference in the ages of any of their historical paintings. Peale studied under both of them: at first with Copley in Boston, and afterward with West in London. The latter was a great favorite with King George III., and won honors far beyond his merits, which, as we all know to-day, were, artistically considered, of the slenderest kind. But his loyalty to the Crown brought him substantial rewards, and in 1792, we find him succeeding the great "Sir Joshua" as president of the Royal Academy. Peale, alone of the three, seems to have had any sympathy with his oppressed countrymen. Copley was in England during the War of Independence, and died there many years later. Peale served in the American Army and rose to be colonel. As an artist, it cannot be said with truth that he attained to any high point of excellence. His most valuable contribution to American art was his portrait of Washington, which is the earliest authentic likeness known of the first President of the Republic.

JOHN TRUMBULL, like Peale, was soldier as well as painter. After being graduated from Harvard, he entered the army and became aide-de-camp to Washington. He was present at the surrender of Burgoyne at Saratoga, and was on the "rebel" side in so many engagements that it is not surprising that when, in 1780, he went to London and entered the studio of Benjamin West, he was arrested as a spy. He had to leave England, but, after the war, he again became a pupil of the "painter to the King." Subsequently he spent seven years in the diplomatic service. He then remained in the United States until his death in 1815, at the ripe age of eighty-seven. His grave is at Yale College where, in the art gallery, are to be found his four chief works: "The Declaration of Independence," "The Surrender of Burgoyne," "The Surrender of Cornwallis," and "The Resignation of Washington at Annapolis." They were originally in the rotunda of the National Capitol. At New Haven also are his full length "Portrait of Washington," "The Death of General Montgomery," and "The Battle of Bunker Hill." His portraits of Governors Lewis and Clinton are in the New York City Hall.

THE fact that Washington Allston was the first painter in this country who could be considered in any way remarkable, for the gift of color has caused him to be spoken of, absurdly enough, as "the American Titian." He was certainly the best equipped painter we had produced up to his time—he was born in 1779—and by the side of West might almost be considered a great master, albeit he reached no higher rank than Associate of the Royal Academy. Born in Waccaman, South Carolina, in due time he went to Harvard, was graduated, and going to London, became a student in the Royal Academy schools, where he became acquainted with West, who was then president. He went to Paris with the clever American Vanderlyn—whose beautiful "Sleeping Ariadne" has been so charmingly engraved by that other clever American, Durand—who is still living, we are glad to say—and from there to Rome where, next year, he painted his "Joseph's Dream." Returning home he married the sister of Dr. Channing. He went back to London and gained the British Institution's prize of two hundred guineas for his "Dead Man Revived by the Bones of Elisha," now in the Pennsylvania Academy of Fine Arts, Philadelphia. Other well known works of Allston are "Liberation of St. Peter

by the Angel," in the Worcester Lunatic Hospital; "The Prophet Jeremiah," in Yale College; "Saul and the Witch of Endor," "Miriam's Song" and "Dante's Beatrice." His "Jacob's Dream" is in the Petworth gallery, and "Uriel in the Sun" in possession of the Duke of Sutherland. "Spalatro's Vision of the Bloody Hand" used to be in the John Taylor Johnson collection. It is, however, by the many excellent portraits that he painted that he is most favorably known at the present day. He knew Coleridge well, and his picture of the poet, in the National Portrait Gallery in London, is a fine piece of character work. Allston died in 1843.

HENRY INMAN was a successful portrait painter in his time. Born in 1802, he was for several years in the New York studio of Jarvis. He settled in Philadelphia, where he painted, besides portraits, many genre pictures and landscapes. In England he was well received, and among other distinguished men, Wordsworth and Macaulay sat for him. Among several good portraits by him which may be seen in the New York City Hall is one of Governor Van Buren.

THERE is strange fascination in Rossetti's types of female beauty; not of a kind to affect those who by mental habit are wholly antagonistic, but such as masters more and more those on whom it once gains a hold. Sometimes he attained absolute beauty, but never the ineffable loveliness, remote and spiritual, which so often in pictures by Italian masters lifts the beholder above the things of time and sense.

Whatever critical objections Rossetti's paintings and designs may be open to, yet as expressions of enigmatic thought, fervid imagination, and intense feeling, instinct with mysticism and elaborate in symbolism, they have permanent and exceptional value. By the phenomenal character of motive and treatment they are placed altogether apart. He was not a conscious imitator; all he did bore the stamp of genius and individuality, and enough was wholly his own to prove him a true poet; but viewing his achievement in its entirety, with recognition of his gifts, must go the assertion that he was not essentially so original as is commonly assumed. What is unfamiliar in art is too readily accepted as evidence of originality, which, as the rarest distinction, should neither be accredited nor denied without full and dispassionate inquire. Rossetti's work, in both kinds, reveals a mind saturated with the imaginations of others, and cannot be rightly appraised without a comparative survey of all that is known or may be believed to have deeply engaged his attention in the pictorial art and literature of other countries and times, as well as of his own. The last line of the complete edition of his works is his own estimate of his accomplishment.

WE hope that the effort to secure the Vondel collection for the Columbia University, which is now in the possession of Martinus Nijhoff, of The Hague, will be successful. The collection consists of paintings, engravings, rare books, original manuscript, etc., and includes more material concerning the life of a poet than has ever been compiled before. Those treasures were brought together by A. Th. Hartkamp, of Amsterdam, and comprise all and everything relating to Vondel, the greatest poet that Holland has ever had. He was born in 1587 and died in 1679. So fine a collection as this should prove a great addition to the university.

A PIECE of pottery that may have belonged to a reddish-brown vase of the fifth century has been found at Megara, in Greece, and occupies a prominent place in the National Museum at Athens.

The Art Amateur

A NOTABLE DISPLAY OF ARTISTIC JEWELRY AT THE PAN-AMERICAN EXPOSITION

THE exhibit made by Messrs. Tiffany & Co., of jewelry, precious stones, rock crystal and other valuable materials fashioned into novel shapes for

personal adornment and useful decoration, prepared for the Pan-American Exposition at Buffalo, is one of exceeding beauty. It includes all the range of colored stones, precious and semi-precious, and materials, gold, platina, silver and iron, and rock crystal, jades, lapis lazuli and favrile glass. Enamels are distributed as well as the precious and semi-precious stones in manufactured pieces of silver.

In the selection of jewelry is a very large diamond corsage, reminding one of the French Crown Jewels somewhat, and the distribution and proportion of stones are arranged to give a pleasing effect in the ornament, and the tassels belonging to the bow-knot on each end of this suspension of diamonds. A diamond bird of paradise with its rich blue breast represented by a blending of numerous American sapphires; a large butterfly with quivering wings made up of variegated American sapphires; a swallow, natural size, set with American sapphires to represent the blue sheen of the wings, are several corsage pieces of unusual

No. 1—Diamond Pendant, with Cat's Eye Centre

beauty.

Sprays of lozenge-shaped emeralds and diamonds in the shape of a palm branch, of large yellow lozenge-shaped brilliants and black pearls, form another interesting and important piece. A spray of wild flowers is composed of white and yellow marquise brilliants; another is of white marquise brilliants and black pearls; a Napoleonic wreath in brilliants is tied with a diamond ribbon, the ends of which are represented by two large pearls. All of these are unusual for the novel treatment in the assemblage of precious stones.

A large carnation, familiarly known as the "Lawson Pink," is another dainty piece of jewelry. It is composed of demantoids in the stem, pink tourmalines forming the many leaves of the flower. A violet set in iron, with American sapphires, shows the trick of using gems to the greatest advantage. The American pearl brooches in many different forms, and American sapphire brooches associating the many colors in which these stones appear, with diamonds and different hues of enamel, make a blending of material that will appeal to the most fastidious taste.

Leontine chains of great variety are in profusion among the other jewels. Cigarette cases and match boxes, set in sapphires and other colored stones, are

a feature for male selection. Bonbonniers, vinaigrettes set in jewels, lorgnettes in diamonds and colored stones, with gold and turquoise puff boxes, supply for the feminine want everything that could be wished for in these luxuries. Mirrors, gold and crystal toilet bottles, with precious stones and enamel, and gold candlesticks representing the art of the Middle Ages and Renaissance and Henry II., are all pieces of interest and novelty.

The distribution of the colored precious and semi-precious stones in some of the silver and enameled vases is interesting to note. The setting of these stones is continued in cane-heads, umbrella handles—in fact every variety of useful ornament which has prompted good judgment to devise.

THE AMALGAMATION OF ART SOCIETIES

MR. RUSSELL STURGIS sends the following communication to the editor of *The Evening Post*:

Sir: The Fine Arts Federation adopted a fortnight ago the preamble and resolutions here reprinted:

"Whereas, a United Fine Arts Exhibition, to be held annually in New York, would greatly conduce to the development of the art interests, as well as the commercial interests of New York City; and whereas, for this purpose a site should be secured in a central location, and a suitable building erected; and whereas, to this end the co-operation of all the art societies of

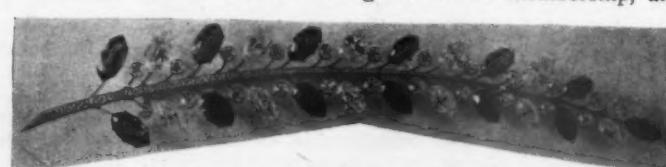
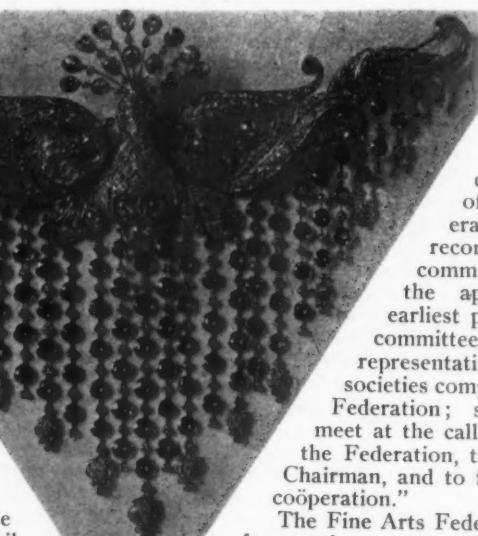
New York City is necessary; therefore be it

"Resolved, That this subject be commended to the favorable consideration of the constituent societies of the Fine Arts Federation, and that it be recommended that a joint committee be formed by the appointment at the earliest practicable date of a committee composed of three representatives from each of the societies composing the Fine Arts Federation; said committee to meet at the call of the President of the Federation, to elect a permanent Chairman, and to formulate a plan for co-operation."

The Fine Arts Federation is an alliance for certain purposes of eleven art societies. It acts through a council of delegates, and it represents that which may be thought the united opinion of the fine-art world of New

York. And yet in the wording of the preamble above cited, a clause, and that the very first one of the first paragraph, seems to contradict that which is in the minds of the artists who have thought the most about the proposed and much-desired building. A "united" exhibition is hardly what is on the cards. It may be confidently expected that the societies will appoint their delegates without delay, and it remains to be seen whether the large committee thus made up shall prove to be a strong one in its membership, and

No. 2—Peacock Corsage Ornament



No. 3—Spray of Emeralds and Diamonds

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therewith full of conviction and of active purpose. If that be so, if the committee gets to work vigorously in the autumn, then it will be found that the wish of the exhibiting societies is to have their exhibitions fully as distinct as at any past time.

No vague dreams of an "American salon" underlie the phrase to which exception has been taken.

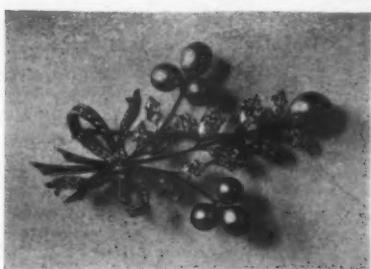
Why should those dreams exist among persons who know the conditions? When there was only one salon in Paris—that is to say, before 1891—that great show of modern art was not greater in proportion to the world of art centered in Paris than one of our picture exhibitions here is for the New York art world. The R. A. exhibition in London is as far as may be from being an adequate national show of a national school of fine art. Why should any one be uneasy about the alleged inadequacy of our art exhibitions here? Each separate one of them has, or might have, a character of its own; nor is it easy to give a good reason why the selection of each jury may not be as individually interesting as the choice of each discreet private buyer. If it were the choice of good water-colors alone that was concerned, or black-and-white drawings, or oil paintings—still it would be well to have the S. A. A. make its own selection in a spirit other than that of the N. A. D.; the A. W. C. S. and the W. C. C. should differ from each other and from the societies first above named by their initials; while the N. S. M. P., the portraitists, the landscapists, the Seceders, and the Come-Outers should all exhibit each its own selections—that which its controlling spirits will have thought most important each year. Do not advocate the United Exhibition—the melting of several exhibitions into one! Philistinism and the commercial spirit are waiting to push that idea—but if you think of it aright, a simultaneous exhibition would be admirable. And if the annual shows of all the art societies could be held at one time, so that for six

weeks one could go freely from hall to hall and compare the works of the year produced under so many different influences, intelligence would gain, a free spirit would prevail, an open-minded way of looking at the artist and his achievement would grow, and the tendencies would be away from mere social functions and dullness of mind.

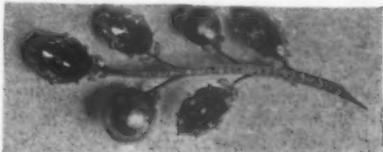
Another suggestion is made by a man deeply engaged in the labor of organizing and giving unity to the action of our art societies. He suggests that certain of them should have their exhibitions at one season of the year, apart from the rest at another season; he would advise the architectural societies who show, not their works of art, but only the mechanical representations of those works of art, together with schemes, dreams, sketches, and proposals—he would advise them to exhibit apart from the painters and the sculptors. Whether his opinion, than which none in these practical matters can be more valuable, extends also to those societies which have or may have in the future decorative objects to exhibit, may not be ascertainable at this writing. It is not improbable that the men who have works of wrought iron, glazed pottery, hammered silver, architectural sculpture, and decorative windows to show would do better to exhibit these apart from the oil paintings, the water-colors, the illustration work, and the free statuary. This separation would be so far to be regretted that it

would tend still further to encourage the mistaken idea, too prevalent in our community, that a free statuette is "art," while a bas-relief carved upon a panel is "decoration." That would be regrettable. But it may be that a point of view is common to the architects and the designers of "applied" art in metal, clay, wood, in textiles, embroidery, book-covers, and flat patterns of all kinds, would make a joint exhibition of their art more valuable if it were not overcrowded in popular interest by the more eagerly sought framed pictures representing incidents and landscapes.

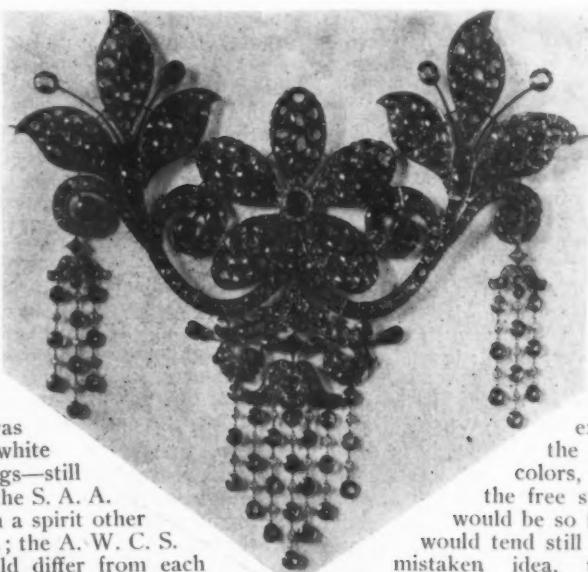
To the writer it seems, on the whole, more desirable that all



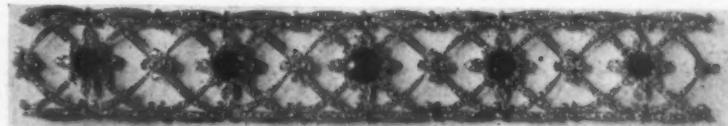
No. 4—Pearl and Diamond Brooch



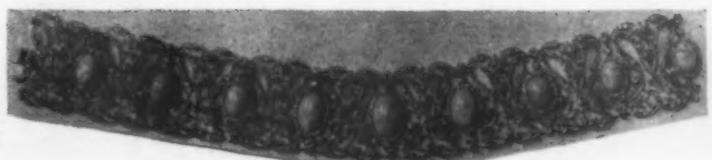
No. 5—Spray of Yellow Brilliants and Black Pearls



No. 6—Diamond Corsage Ornament



No. 7—Emerald and Diamond Collar



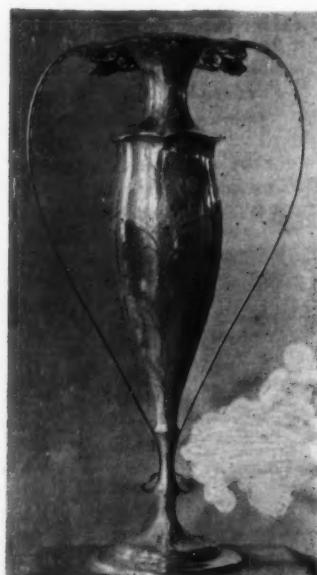
No. 8—Collar of Diamonds and Turquoises

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these varieties of art should be shown at the same time, each in its own hall. The student who has looked at landscape in one long gallery should be encouraged to go thence to a side-lighted room where medallions are hanging on the wall and glazed pottery fountains standing in the corners. The tendency, certainly visible, though not as yet too prevalent—the tendency of the highest art intelligence to take up now and then what the world considers an humbler task in fine art, and to give to a drinking fountain, a mantelpiece, or a book-cover the same wits and the same training which have built up the ten-foot mural picture and the colossal marble group—that tendency should be encouraged in every possible way, even to the exhibition at the same time of X. Y. Z.'s accepted works of "high art" in one gallery and his works of adornment, his design done under the necessities of construction and of planning, in another room. So only will the public come to understand, by and by, that there is no small and no great in fine arts, and that if the book-cover is less well designed than the \$5,000 painting, it is because the artist is not as much of a man as he would like to have us think him. Let us then have simultaneous exhibitions; nothing better could be devised! And this means that each society is to have its own galleries. They need not be very large; in the case of most societies they had better not be very large. The architectural problem would be among the most interesting that the epoch allows us. What more entertaining than the comparison which might be made, inevitably would be made, between the lighting and arrangement of the one room and of the other? The writer has built picture-galleries in his time, and knows no technical and mechanical problem more attractive. The determination of the exact angle of light from a window high in the wall or the open space in the roof, of light impinging upon the vertically hung picture, or the group set on a pedestal and backed against a wall, and thence to the spectator's eye, is important enough and difficult enough to engage any one's close attention. And if the final result of this individualiz-



No. 9—Silver Vase. Greek Design (Two Views)



No. 10—Large Silver Vase, with Etched Design

that the wound and sacred heart were on the right side. They might well have been taken out of their cheap frames, and after being treated by an expert with a varnish which would have subdued their garish glaring brand-newness (each group of figures has a gilt tinfoil background) they might have been placed as panels under glass, perhaps in a distempered dado, with the frescoes for richly stenciled interlaces. But they simply are not worth the outlay."

At the Universal Exposition at Paris in 1855 a sensation was created by Simart, who showed a Pallas Athene of ivory, gold, and silver. Of late years marble, ivory, and steel have been combined in small figures, and recently D'Epinay has fashioned a Maid of Orleans of ivory, silver, and marble, silver being used for the Maid's armor.

THERE is laughter in artistic circles over the suggestion from Athens that the foreign governments having fragments of the Parthenon and Erechtheum return them, so that they may be replaced in their original positions.

The idea that the British Museum will restore the frieze of the Parthenon is regarded as absurd. It is London's greatest art treasure. And without this the small portions that are scattered in the other museums and art galleries would be useless.

The Parthenon was built by Phidias under orders from Pericles in the fifth century B. C.



No. 11—Silver Enamelled Vase, Viking Ornament

ing should be a group of closely related yet separate buildings, instead of one colossal and overwhelming monument, the chances are that the community would be the gainer.

A VICAR in Scarborough, England, who has suffered from enormities in the way of modern religious pictures placed in his church by the former incumbent, writes of them as follows: "The triptych suffers eclipse, and St. Lucy is no longer to be seen serving her eyes upon the plate. St. Veronica, too, passes from sight. The St. Thomas picture still remains, with its unique physiological discovery

that the wound and sacred heart were on the right side. They might well have been taken out of their cheap frames, and after being treated by an expert with a varnish which would have subdued their garish glaring brand-newness (each group of figures has a gilt tinfoil background) they might have been placed as panels under glass, perhaps in a distempered dado, with the frescoes for richly stenciled interlaces. But they simply are not worth the outlay."

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THE PAINTING OF SKIES

IN painting a pure blue sky, it is also necessary to render, in some manner, its vibrating quality, caused by continual slight changes of temperature and density, which make the blue, even of the clearest sky, vary irregularly, in a manner not obvious at a glance, but apparent to one who looks attentively. Some modern painters as much exaggerate this vibrating tone of the sky as others fail to observe it. The skies of the former are spotty and, as it were, filled with blue snow-flakes; those of the latter sort are monstrous, dead and uninteresting. Perhaps the best rendering of this aerial effect is in the pictures of certain old masters, thinly painted over a brilliant white ground, which shows through irregularly, but not obviously. The water-colorist will do well to study them whenever he has a chance. In modern oil paintings the sky is painted solidly, in order to preserve the transparency of the foreground. The irregularity must then be gained by avoiding an absolute uniformity of tone and touch. Absolutely uniform gradations, it need hardly be added, are also to be avoided; but the water-colorist can learn little from modern oil paintings in this regard, because, even when he paints in gouache, he relies in greater part on the tone of the paper showing through his work for transparency and atmospheric quality.

In painting a clear, blue sky, it is well to use at least two brushes—a large, flat brush for moistening the paper and one or more pointed, sable brushes for laying the washes and modifying them. In working from nature, it will be as well to lay the first pale tint, graduating it toward light at the bottom with the sable brush. You will then wait for that tint to dry completely; afterward moisten the paper with the soft, flat brush, and while it is moist work in a darker blue with the point of the sable, in separate touches, which run and blend on the moist paper, so as to make a slightly irregular gradation of color from top to bottom. Most commonly the clearest sky is not of a pure blue, but grayish, and changes in tone toward the horizon, becoming there yellowish or purplish. It will in general be truer to nature to make the first tint of a pale, transparent yellow, like raw Sienna, to go on as above, and when finishing, work in the purple haze at the horizon at the same time that you graduate and deepen the blue of the upper sky. To do this successfully it may be necessary to moisten the paper twice, or, perhaps, three times, always allowing it to get thoroughly dry before remoistening it, for otherwise the color already laid would work up and make the sky look turbid and cloudy.

Our skies in summer often present very impressive form effects, which even the beginner will want to imitate. The curtain-like folds of the thunder-cloud are often much more pronounced with us than they are in Europe. Nevertheless, the hints given by Mr. Cassange about it will serve as hints for the painting of the stormiest skies. In the first place, though water-color is a much readier medium in sketching than oil, still all attempts at exact reproduction of the forms of a stormy sky must be abandoned when working from nature. One can, by practice, learn to note quickly the principal relations of tones, to mark the high lights, divide the clouds into groups, and distinguish their distances. As for their shapes, which are constantly changing, and never for two seconds the same, one can only classify them more or less roughly, and by making use of the accidents of the process symbolize rather than copy their equally accidental forms. The great masses of the clouds should be quickly and broadly indicated by a few pencil lines. Then, the paper first moistened by the large brush, and the two or three principal tones that are observed rather thickly mixed in sufficient quantity on the palette, some of

each of these tones are taken up with sable brushes specially reserved for them. The clouds are modeled first with the lightest tone, next with a darker, last with the darkest, all being laid, one into the other, without allowing the paper to become dry. With a little blotting paper or chamois the high lights which may have been covered down in the rapid modeling of the masses, may be regained; and the pure sky from which the storm clouds detach themselves may be put in last, mixing a little white with the color on the palette. Broad and soft lights can be taken out with a brush free of color, which may be kept dipped in the water holder for that purpose. A sky thus quickly put in is likely to present forms that are too sharp and angular, and tones too dark and heavy. A large "softener" dipped in clean water may be passed lightly two or three times over these parts to take up some of the color and soften the outlines. This remedy should be used with circumspection, for one is readily tempted to carry it too far.

The color of the sky affects all of the landscape, and especially the distance. If the sky is blue the cast shadows and reflected lights will be bluish, the more so the nearer they are to the horizon. If the sky is gray, they will be grayish. It is best, therefore, and particularly when the distance is interesting, to paint that part of the picture first. The sky being next attacked, its colors toward the horizon can be carried over the distance, blending with it and softening its outlines. Turner usually followed the opposite process, first carrying the tones of his sky over a great part of his landscape; but it is much safer for amateurs to work in the way indicated above. If any portions of the distance still look too hard after the sky tones have been carried over them, as sometimes happens, they may be moistened with a camel's-hair or sable brush, after having been allowed to get dry, and with a small ox-hair or flat sable they may be rubbed lightly until the harshness disappears. It should not be necessary to repeat the caution just given not to carry this process any further than is absolutely necessary. The clearness of our atmosphere at some seasons makes it very difficult to paint the distances so as to make them keep their place. We see too much detail. We would advise young painters to study first and most those conditions of the atmosphere which are more favorable to landscape painting. The mists of early spring, the haze of autumn, the murky sky of the neighborhood of large cities, offer more beautiful as well as easier effects than the very clear air which most people like because it is good to breathe. Travelers who have been on very great heights say that sunrise and sunset effects on high mountain-tops are usually weak and disappointing in color. It may be one of the compensations of civilization that as we lose the wilder sorts of landscape, we gain in richness of atmospheric tone.

To make a good printing ink for etchers Mr. Herkomer recommends that colors be kept as powders, to be used up as required, for ink long made loses quality. The colors that are most useful are German Black, French Black, Burnt Sienna, Raw Sienna, Burnt Umber, Yellow Ochre, Crimson Lake, and Bistre. The principal use of so many colors is in tinting the black to make it harmonize with the tone of the paper. By itself, either of the blacks is a trifle too bluish. Tone is also given by grinding with burnt oil. The burning is carried out in the open air in a caldron which is first heated, then set fire to. Another result of using this "strong oil" is that the ink made with it wipes away easily from the bare parts of the plate and yet sticks obstinately in the lines. Mr. Herkomer recommends very few modern papers. Whatman's and the finer grades of Japanese paper are the best, but the latter, because of its smoothness and semi-transparency, is not suited for all kinds of work.

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ART NOTES AND HINTS

THE modus operandi in water-color painting has of late years undergone a complete revolution. The old school—and there are few who cling to it still—works on the system of faint washes repeated until the necessary strength is acquired, albeit the standard of strength, when attained, is looked upon as weak and washy by the followers of the new regime. The mod-

strongest bits to start with—the hair, a bright ribbon, a sharp contrast—anything that *tells*. Leave the highest lights intact at first—they are so easily lost, and can always be broken just at the last. A full brush is indispensable in water-color, no matter what scheme you follow. A shadow will never look transparent unless put in freely. Dragged on with a sparing hand it will be heavy and dull, not say woolly, instead of crisp and sparkling.



FROM A SKETCH BY SIR FREDERICK LEIGHTON

ern style, properly handled, is bold and effective, and has much more the appearance of oil-painting. This is claimed as an advantage by its advocates, and pointed out as its great drawback by those who disapprove of it.

THE newer method is as follows: At once strike the highest and lowest tones in the picture and use them as a key to work by. Put in as far as possible in one wash, the full depth of a shadow. Catch at all the

THE same remarks apply to landscape. Pick out the salient points and dash them in vigorously. Any means to an end are admissible, that end being the production of a pleasing picture true to nature. If you lose a light and cannot regain it satisfactorily by washing or scratching out, then use Chinese white; but avoid this if possible. If bent on using opaque color, you may as well resort to oils at once. The chief charm of water-color painting lies in its delicacy and transparency.

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ALWAYS use the best materials procurable. A couple of best sable brushes, with a good elastic spring in them, are worth a whole bundle of inferior kinds, and would not cost any more. Quality not quantity is what is needed most. The same rule applies to colors.

WILLIAM HUNT, the famous English flower and fruit painter in water-colors manipulated Chinese white in a masterly manner, always using it freely, the result being an exquisite delicacy and truth almost unrivaled. The utter failure of his many imitators to produce a like effect when using this pigment, proves that it is dangerous to meddle with it except as an expedient where other means have failed.

IF you happen to have hard cakes of color you wish to convert into moist ones, pound the color with a hammer as finely as possible, then put it into the small china pans sold for the purpose, add some water, and occasionally stir, until the color is absorbed and about the consistency of thick cream, then add a drop or two of the best pure glycerine and mix well. To the colors that have a tendency to dry quickly put rather more glycerine.

FOR sketching from nature and composition some knowledge of perspective is imperatively necessary, and the student will be amply repaid for the time he may spend in acquiring it. An exhaustive study is not



FROM A SKETCH BY SIR FREDERICK LEIGHTON

NEVER apply a second wash till the first is thoroughly dry. In summer there is little trouble on this account. In winter or damp weather, if in a hurry, you can put your painting near the fire, or hot air from the pipes, but this must be done with caution, or the paper will contract so quickly that it will afterward cockle.

KEEP supplied with plenty of clean water, and let the vessel containing it be handy. A veteran water-color painter once remarked: "I hate to have my attention taken off my work while looking to see if my brush is going in the right direction for the water-jar, which ought to find its way there of its own accord."

positively needed, but without a grasp of the fundamental rules the aspirant will find himself constantly in error, however accurate his eye may be.

THE beginner should beware of putting too much into his sketch. It will save him much disappointment if he will limit his early efforts to broken fragments, if I may so describe them: An ivy-grown church porch, for instance, instead of the whole structure, however picturesque it may be; a tumble-down pump with a bucket beside it; an old stone cross; the broken stump of a tree. Such simple subjects are pleasing, and, when well done, soon lead to something of wider scope.

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WORK FOR THE YOUNG ILLUSTRATOR

PUBLISHERS want for illustrations either original drawings or drawings made from photographs. In the former class where the artist illustrates stories or poems, he evolves the scenes or persons depicted from the resources of his brain, or he draws from models as he may see fit. The publisher merely requires that the drawings shall illustrate graphically the subject matter. Or, again, the artist may be asked to do original work in the way of sketches of scenery, or "news" illustra-



FROM A SKETCH BY CAIN

tions," such as appear in our pictorial weeklies, where the drawing is either made directly from the scene or amplified from a pencil sketch "taken on the spot." This kind of work must be thoroughly "artistic." Few can do it well, and hence it is very remunerative. The best preparation for it is the constant drawing with the pen, both of figures and landscapes from nature.

The second class of work—drawing directly from or upon photographs—because it may be done very rapidly is also quite profitable to the draughtsman. For

example, an author sends the editor of a magazine an article on some place he has visited, and with his manuscript photographs of scenes described. Twenty-five years ago the editor would have sent these photographs to an artist, who would have copied each in reverse upon a box-wood block. Then the blocks would have been sent to the wood engraver to be engraved. Fifteen years ago the photographs would have been sent directly to the engraver, who would have photographed them in reverse on the block and then have cut them. This practice is still followed to a great extent; but the method which is fast replacing it, except for the most costly kind of illustrations, is to send the photographs to an artist, who copies them upon paper in pen and ink; then his drawings are sent to one of the photo-engraving establishments, where they are reproduced mechanically at about one-tenth the cost of a wood cut.

In thus transcribing a photograph, the artist frequently calls the camera to his aid. He has an enlarged negative made from the photographs to be copied, from which a print on "plain" or "silver" paper is made—instead of on albumen paper, as is the case with an ordinary photograph. Such a print is called a "silver print." Upon this he makes his drawing, actually *upon* as well as *from* a photograph.

This method, it will be seen, has great advantages: First, it guarantees a faithful adherence to the photograph; the draughtsman, having the actual picture under his pen lines all the time, is not apt to go astray in "drawing." Secondly, it is easier for him to make a large drawing, say eight by ten, than a small one, and the "silver print" may be any size; as, when the negative is taken for the purpose of engraving, a drawing may be as easily reduced as kept to the original size. Thirdly, the draughtsman, having no preliminary sketching to do, works with great rapidity. In the eyes of the commercial draughtsman this latter consideration imparts the greatest value to the "silver print." But the more artistically inclined illustrator, feeling that his preliminary pencil sketch will ensure "life" and freedom to his after work, objects to the stiff, artless photograph underneath his pen, and so he, using the "silver print" solely for the sake of the enlargement, traces only the portions and main characteristics of it on his bristol board, thus saving himself the irksome task of proportional measuring.

In newspaper offices, where silver prints are most frequently used, or else where rapidity is essential, the draughtsman draws directly upon the silver print, which, as I have said, is a very simple procedure, since if an outline drawing is to be made, he merely goes over the edges of the objects to be brought out, making as it were a map of the entire picture. When a shaded drawing is required, he outlines but a few of the most important objects and then falls to shading; or more advantageously, to the mind of the writer, he may begin putting in the shadows, and to some extent the colors of the objects, with pen lines after the manner of an etching; adding the outlines after the picture is quite fully developed by light and shade.

I said just now that the draughtsman puts in his lines *after the manner of an etching*. It is not to be understood from that remark that an etching is to be imitated. He may make a pen drawing pure and simple. Pen drawings were made long before etching was invented; but in the perfected art of etching we find the power of parallel black lines to represent a mass of shadows or tint of any kind carried to the utmost degree. The statement will hardly be questioned that modern pen drawing owes much of its force and beauty to methods of treatment borrowed from the technique of etching. And the intelligent study of etchings will assist one greatly in becoming expert in pen drawing for illustration.

To explain further the use of silver prints it should

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LINCOLNSHIRE PEASANTS, FROM A CHARCOAL SKETCH

be said that after the artist has partially covered the print (he seldom attempts to put in all the details) he pours over it a solution of corrosive sublimate dissolved in alcohol and water. This bleaches out the photograph, and only the pen lines remain. When the paper is quite dry, the draughtsman proceeds to finish the drawing by strengthening it here and there in the darks, cross-hatching his lines, and by crisp, suggestive touches indicating the details.

Let no one think he needs not be a draughtsman in order to translate a silver print into a pen drawing. A drawing upon a silver print does keep the outlines of objects more correctly; but it does not always result in a better drawing than could have been made by a free-hand copy of the photograph. You will, in working over a silver print, be apt to distort the features of a portrait, or falsify the values in a landscape, unless you have the true artistic sense which will enable you to avoid this.

After you have made your drawing, the washing out of the photograph, as has been already said, is easily effected. The preparation used is composed of about one ounce of corrosive sublimate (bichloride of mercury) allowed to dissolve in a half a pint of alcohol and half a pint of water. It is poured lightly over the print, which then, it will be found, almost immediately disappears. Do not attempt to *soak* the print. When the print is entirely dry, the sediment from the solution should be dusted off before working on it.

PEOPLE who assert that they know nothing about painting, are continually making the remark that they think it so wonderful that a round object can be represented on a flat surface. If they had studied the principle of shadows, they would understand that in reproducing a rounded object, and painting the shadows on it, it would be quite impossible to make it look otherwise than round.

A LESSON IN PASTEL PAINTING

PASTEL painting commands itself especially to amateurs for many reasons. In the first place an excellent effect is gained with comparatively little labor. Then, the method of working is simple and quickly learned by practical experience. No great skill is required to produce a highly finished picture, and the exquisite colors now obtainable are almost bewildering in their number and variety. Many persons object to the smell of oil paints, or to the tedium of acquiring the technique necessary for a highly finished water-color drawing, and yet are appreciative of color. To these I would say by all means try pastels. It is taken for granted that the reader has a fair knowledge of drawing—this is as indispensable for pastels as for any other kind of painting.

As to choice of materials, paper especially prepared for pastel painting is sold by all artist material dealers, in various shades, and is, of course, excellent for the purpose; but I have found that ordinary machine-made paper, used on the wrong side, has a first-rate surface, and the colors "bite" well on it. I mention this because beginners might find the first-named paper rather expensive to use at first, and to obtain proficiency practice is required. For heads, the best tint to use it rather a warm buff color, not too strong, but approaching as nearly as possible the general tone of the skin.

With regard to colors, it is folly to confuse yourself by using innumerable tints; just as in any kind of painting some of the best effects are produced by using the simplest colors. So, for this reason, do not buy boxes of assorted pastels, since about half of them are practically useless, but select just the shades you require. Very little practical experience will teach you to know at a glance exactly what it is you do want. It is greatly a matter



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of feeling; no two artists set their palette alike. To paint by rule, no matter with what vehicle, is to clip the wings of inspiration and to fetter yourself so that your painting must needs become, to a certain extent, mechanical. Doubtless beginners find a formula useful, but as they feel their way let them experiment for themselves, and by this means they will gradually acquire a style of their own. Happy are they who have an intuitive perception of color; but those who are less fortunate should not be discouraged, for the faculty can be acquired by patient study, and the eye trained by careful observation of the harmony of tints so bountifully displayed in nature. After all, tone has more to do with success than actual color, and the student who has conscientiously studied from the cast in black and white, will soon master the difficulties presented, and will revel in the delight of reproducing objects in all the beauty and variety that color alone can give.

But to return to our selection of tints these must, of course, to a great extent depend upon the subject. Let us suppose that we are about to paint the head of a child about seven or eight years of age. Pastels are a particularly happy medium for portraying young girls and children, on account of their velvety softness and the ease with which you can blend them, avoiding all hard lines, which are fatal when depicting youth. Now, I propose, as far as possible, to lead my readers on step by step, just as if we were painting the head together. Rather than give a special list of colors, I will mention the tints as we use them, so that they may be realized in their proper order, and, consequently, selected with a due appreciation of what is required of them.

When making a study from life, first sketch your subject carefully and lightly in charcoal. When satisfied with your outline go over it accurately in Raw Umber, using a hard crayon for the purpose. Do not make your outline too pronounced, and on no account use black in the face, except, perhaps, just a touch in the pupil of the eye. On a rough piece of drawing paper rub some Raw Umber and Light Red, apply this with a paper stump for the broad shadows; pick out the nostrils and darkest part of the mouth with the same shade. If the eyes be blue a gray blue crayon must be used. Be sure you take a clean stump for every fresh color. A little Raw Sienna put on touchily next the iris will tone down the blue in the eyes. Before proceeding to the complexion put in the hair, the colors to be used depending entirely on the subject; for golden hair Raw Umber, Raw Sienna and Naples Yellow, with a touch of cool gray here and there, will produce a fine effect. All these tints must be put on separately, sometimes with the crayon itself, sometimes with a stump, according to the treatment required, but be sure you keep the masses of light and shade well marked; do not cut them up or the hair will look streaky; blend the masses by working in the color with your thumb, alternately with laying it on; model up thus till a good effect is obtained.

Next proceed with the background. A cool, greenish gray will set off the golden hair and relieve the face. Now lay on broadly a pale yellowish flesh color a little lighter than your paper. Work into this a little Vermilion and rose color for the cheeks; for the half-tones, a cool gray, also a cool tone under the eyes; blend these with the fingers or thumb, but be careful not to smear the light parts with shadow color. You can bring all your fingers into use. Your hand must be dry; moisture would be fatal.

Model the face gradually; keep up your high lights; pay great attention to relative tones, and do not make the lips too red. Give the final touches, where a little sharpness is required, with hard crayons, such as are sold in round boxes; they are very cheap, and answer the purpose admirably. A white dress, with a broad,

salmon-colored sash will complete a charming picture. It is much easier to catch a likeness when using pastels—at least I have found it so—than when working up in oils, and the effect is as good, and even better in some cases, when the materials are properly manipulated.

A word or two more before closing. Buy the softest crayons except for sharpening up. If your color is too loaded, wash-leather dabbed on will fetch it off. For this reason never use leather stumps. Always put in the hair and background before the light parts on account of the color powdering in the working; it will blow off easily from the paper, but might spoil the high lights if already laid on.

The result of my experience is against the use of any kind of fixative. Fixatives take off all the freshness. But get your picture framed at once, and, before commencing, it is a good plan to stretch a piece of linen on a canvas stretcher, and the paper on that. Paper pasted on cardboard loses much of its tooth, and the crayon gets no hold on it. Finally, do not be disheartened if you fail in your first attempt; much is often learned through failure, and you will never find a teacher whose method is more certain than experience.

FRUIT-PAINTING IN OILS

PEACHES, PEARS, PLUMS AND MELONS

THE greatest difficulty in painting a full ripe peach fresh from the tree is to preserve its softness and delicacy, with all its pearly bloom, without disturbing the exquisite purity of its color, and this can only be done, in my opinion, in one way, namely, by laying it in at first broadly in the simplest manner, using few colors, but not sparingly, and interpreting only the general tone of the fruit, both in its light and shade, without attempting to imitate all its variety of tints, keeping the illuminated side lower in tone than it is in reality, and the part in shadow less dense.

After this first painting has become so well set and dry that the color would not adhere to the finger if it were brought in contact with it, the painter can proceed with the second and final sitting, leaving nothing to be retouched; above all avoid glazing, for, depend upon it, nothing is more hurtful. Glazing may add brilliancy, but it will be at the expense of that bloomy softness and delicacy which are the chief beauties of the fruit. So far as my experience goes, the above is the simplest and best method of procedure in order to preserve those characteristics. In the second painting not a particle of *positive* color should be used—nothing but tints made from the different colors by the admixture of white, for, however warm and rich and positive the tones may seem in the real fruit, the close and careful observer will soon learn to see and to feel the presence of gray, gray everywhere, in shadow as well as light.

There are many kinds of pears, any of which may serve as models for the painter, and the difficulties in the portrayal of which are easily surmounted by intelligent observation and well-directed industry. In painting a pear, take, for instance, the "duchess" as being, perhaps, the most picturesque. The "prima" or ground painting may be done in a similar manner to that of the peach just described but the finishing is quite different. It being a much coarser and less refined fruit, more positive colors and less delicate tints are used. For instance, when the pear is thoroughly matured and fully ripe it is generally of a golden yellow; many have a bright blush on the side which has been exposed to the sun. For the yellow use Light and Deep Cadmium and Yellow Ochre; in the shadow, Deep Cadmium, Raw Umber and Burnt Sienna; for the red flush, Vermilion and Burnt Sienna; in the deepest shadow, a little Vandyck Brown. Par-

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ticular attention must be given to the spot of direct light. Remember, it is never pure white, but rather a gray, and partakes, in a measure, of the color beneath; it should be lost by subtle gradations in the surrounding tones. Most "duches" pears are rough and swarthy and of an uneven surface, abounding in patches of rich browns and greens, all of which peculiarities give the artist fine opportunities for strength of effect and fascinating color.

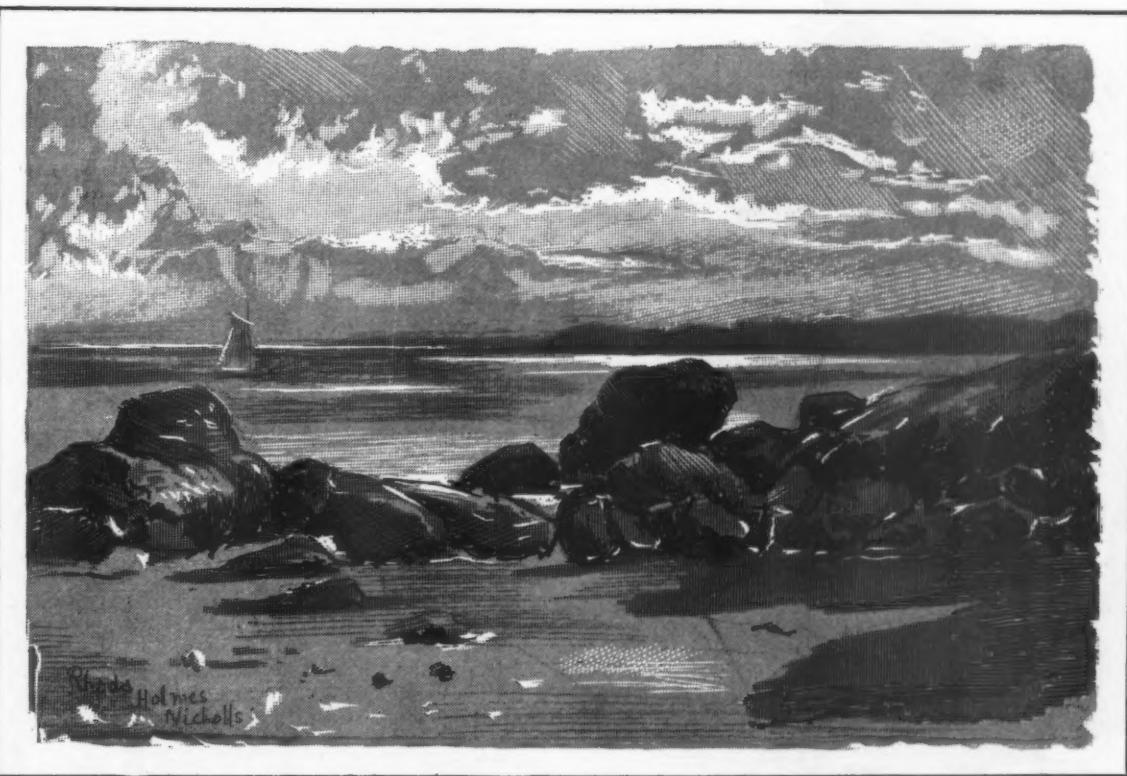
There are other varieties of the pear calling for somewhat different treatment, which the intelligent amateur will readily appreciate and have little difficulty in applying.

Dark purple plums, although apparently easy of imitation from their uniformity of tone, are, in fact, just the opposite. A ripe plum gives one an impression of soft, luscious meatiness, a toothsome, delicious quality which I find difficult of intelligible definition. However, the amateur will *feel* that which I wish to convey, and his effort must be to interpret this quality

pigments will have to be used; but I trust the young artist will understand, from what has been said, how to manage them.

Water-melons and cantaloupes, though large, cumbersome and ungraceful, are, under proper conditions, very interesting and pictorial subjects for representation. Of course they should never be painted by themselves but with the addition of certain smaller fruit, such as peaches, pears, grapes and currants, etc., with vines, stems and leaves.

Get a water-melon, for instance, not over ripe, and of a rich carnation interior. Do not cut it, but *break* it, if possible, into three parts. Let this be the centre of your picture—the point of attraction. Then around it place other smaller fruit—a cantaloupe (uncut), with a portion of stem, if you can procure it; then a few peaches, with some leaves and stems, and so on. Such a composition will require a good-sized canvas, but do not permit this to confuse or frighten you. After what has already been said in regard to composition,



A STUDY OF ROCKS AND SEA. PENCIL DRAWING ON "PROCESS" PAPER

with success; failing in this, his plum is but a piece of painted marble or colored wax. Failure in giving the soft, fleshy character to a plum is, perhaps, as frequent as the unsuccessful rendering of a peach. In order to assist the amateur, let me say that he must take especial pains to perceive by close study many more tones and tints in his subject than a casual glance affords; some of these are so delicate that it will be found hard to retain and imitate them. Yet it is the successful rendition of these seeming trifles that will give to his picture the truth and beauty of nature, so far as paint can give them.

The colors I use for the plum under consideration are as follows Deep Madder, Carmine, Burnt Sienna, Indian Red, Vandyck Brown and French Ultramarine; perhaps there may be reflected half-lights here and there, where the introduction of a little Raw Umber might be required. There are other varieties of the fruit in the painting of which a different line of

the intelligent amateur, it is to be hoped, will have little difficulty in making his design pleasing and effective.

As it would be exceedingly inconvenient, and involve considerable expense, to have all your subjects in front of you before you began the drawing, and as it is imperatively necessary to paint the melon, after it is broken, as soon as possible, I would advise a rough but well-studied sketch in charcoal to be made upon the canvas before you buy your fruit. This must be well thought out both in regard to line and color, continually aiming at grace and avoiding stiffness. Then procure your fruit and place it. You will doubtless make some alterations, as, with the reality before your eyes, new suggestions of line and color will naturally arise; these, however, can readily be made to harmonize with, or *fit* your composition. Now paint your melon carefully, yet broadly and expeditiously, using for the red, Chinese or English Ver-

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million; a very little Light Cadmium and White to give it a roseate hue. The deep markings around the seeds, and the cavities from whence some have fallen, paint in with crimson lake or madder carmine, with a little Burnt Sienna added thereto. If the seeds are dark, use Vandyck Brown for them, not forgetting the little speck or streak of direct light on each.

It will be found troublesome, perhaps, to give that crisp, frosty surface which the meat of a ripe, fresh melon presents, yet this seeming difficulty can easily be overcome by taking a large, clean, well-worn bristle brush (after the reds are in place), filling it with white, rather stiff, and gently putting it over those parts re-

the rough, corrugated surface of a cantaloupe. It has been my practice to paint it in at first in a warm, olive tone; the side to the light a mixture of Yellow Ochre and Light Green with, perhaps, a little Raw Umber, adding, in the shadows, more Umber, Burnt Sienna, Orange Cadmium and Vandyck Brown, taking care to indicate with decision the hollows that mark the divisions. At the second sitting paint rather carefully the rough, interlaced, corded appearance of the rind. A mixture of Yellow Ochre, Raw Umber and White, will give the required tone. Now, if the water-melon be dry, glaze all the reds with pure Rose Madder and plenty of it, and then retouch, as memory dictates, those parts which require it, or if memory be deficient and not to be relied upon get another melon.

NOTES ON CHARCOAL DRAWING

CHARCOAL lends itself to a complete and vigorous representation of nature. Its handling may be broad and easy, or minute and correct; its color delicate and vaporous, or strong and effective. It especially admits of being used for broad studies of ensemble, proceeding from the largest masses and the most decided oppositions of values to the subtleties of modelling and detail. The peculiarities which most distinguish an artistic from a scientific representation of nature are exactly those in which charcoal drawing is supreme. It will serve to state individual facts of form and contour, but better to render the relations of objects by which they are bound together and brought into unity. At the same time, the charcoal responds so readily to the artist's will that the personal element which the scientific observer seeks to eliminate, but which, on the contrary, should be supreme in every work of art, has the fullest and freest play. It is, therefore, among all black-and-white media, the most artistic, the least likely to lead the student into habits of niggling, of inattention to masses, of over-precise and partial statement of unimportant facts.

The artist in charcoal works, from first to last, in values, which he puts in, effaces, models, strengthens or subdues at will. He has but one means for the production of color—his stick of charcoal; but several with which to modify or efface it—stumps, bread-pith or rubber, the linen rag or chamois skin, and, the oftenest used of all, his fingers. The charcoal itself is made exclusively from the young straight twigs of the willow or the elder. They may easily be prepared, if it should ever be necessary to make for one's self an article so common and so cheap. Cennino Cennini gives the method in his "Treatise on Painting," written in 1437, and his plan is, in principle, that followed in the modern manufacture of artists' charcoals. He recommends, in effect, that the twigs be broken in lengths of about a palm; be tied in bundles with copper or iron wire; be placed in an iron pot with a cover, the cover well luted with clay, and be taken to the baker's to be "cooked" over night; or the pot may be put in the fire, and, covered up with live coals, be allowed to stay there until morning. The improved modern method of manufacture simply substitutes a retort for the pot and a special furnace for the baker's oven. If the charcoal is over-burned it falls to powder too readily; if not enough, it is hard, brownish, and scratches the paper. Many different sorts are recognized in artists' material stores—"extra fine" for outline work; large willow charcoal of a grayish tone for shading; black and tender, best for every-day use.

The quality of a charcoal drawing depends, in great measure, on that of the paper used for it. If coarse textures of rock and foliage be all that are required, then large-grained paper will give the most striking results; but for fine textures, like those of flesh, sky, and water, a smoother surface is necessary. Absolutely smooth paper will not do, as it does not catch the charcoal. Still, when a person wants to combine



PEN SKETCH BY RHODA HOLMES NICHOLLS

quired. In painting the rind one must be guided by his own intelligence, as there are such differences in the green tones of the various kinds of melons that it would be a tedious and needless task to go into minutiae.

Now your melon must be abandoned for the present, while you "get in" the surrounding fruit. The cantaloupe should be in close proximity to the melon, yet back of it. The small fruit may occupy some space in front and also be placed so as to break any harsh or continuous lines made by the larger fruit, filling up ungraceful gaps or spaces here and there, and by proper care and attention developing successfully all the harmonies of line and color of which the subject may be susceptible.

It is no easy matter to succeed well in representing

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the two extremes, several modes of proceeding are open to him. The best is to take a rather fine-grained paper and work over the smoother and paler surfaces with small soft chamois stumps and with the finger tips and pith of bread, giving the final modelling by very careful and judicious stippling either with a stiffer paper stump or with the point of the charcoal. The rougher and darker surfaces are done with the charcoal only. It is used full length for flat coarse surfaces, such as those of a rough cast wall or a moss-grown rock. The same texture, modified slightly by stump and point work, will do for heavy draperies of roughish material; and for the most spirited passages, the broad point of a thick stick of soft charcoal is used in vigorous cross-hatching, quite unlike any natural texture, yet suggestive. Long practice and careful observation will show one how to combine these processes in a great variety of ways, so as to make quite a close approach to nature; but it should be needless to repeat that a thorough grounding in form is requisite to success.

There are one or two little "tricks" which artists of repute do not disdain to make use of for the purpose of increasing the range of textures open to them. One which is especially useful in landscape, and to which there can be no objection, is (when using a rather coarse-grained paper for the sake of the broad foliage effects to which it lends itself) to burnish down the parts reserved for sky and water before working on them. To do this well requires a good deal of practice and a strong determination not to do too much of it; but, properly done, it is a great aid in obtaining fulness and variety. It gives atmosphere to the distance and relief to the foreground. The other plan is the reverse one of using fine-grained paper, and to roughen it, where necessary, by sand-paper or by a wash of Chinese white. The sand-papered surface gives an ugly, mechanical "gritty" look to the tints laid on it. The whitened surface is better, as its inequalities are more irregular, but it is apt, do what one will, to show as a patch on the drawing, and an artist is always willing to sacrifice effect for harmony.

For anything more than a sketch or a very restricted study, white paper should be used. The brilliancy and transparency of charcoal depend on the specks of white paper showing through the black or gray of the charcoal, and, of course, a tint, no matter how light, lessens this effect. Tints are yet very useful as already pointed out in studies and sketches wherein the outline and the masses of shade are alone to be represented. The tint then takes the place of the lights and half tones. The practice of indicating the lights with Chinese white, unless for special purposes, should be discouraged. It is destructive to the sense of harmony. Very beautiful and very useful work may be done without indicating the high lights, and we are almost prepared to say that a moderately toned papier vergé is in general the best paper that a student can use; but for more complete study a rather close-grained white paper is preferable, allowing (as it does) the student to obtain a complete range of half tones by the means indicated above, and also of the taking out of lights with the clean stump, rubber, or bread pith.

It may be as well to mention, for the benefit of country readers, that the fixative used for fixing the charcoal to the paper can be made by themselves of gum-lac dissolved in spirits of wine. A weak solution will do. The color should not be darker than that of pale sherry. It is nearly impossible to fix charcoal thoroughly, so that none of it will rub off, without losing transparency and effect. It is even preferable, when possible, to put the drawing at once under glass when finished, rather than use any fixative at all. In landscape work from nature it is necessary to use some fixative on account of the liability to injury in carrying the work home. It is well, in such case, to let the

work dry and then retouch it vigorously where it has become most opaque, which will be in the deepest shadows. This is quite possible, as the fixative gives a new "tooth" to the paper. A rough wooden frame should be brought along to lay over the drawing, and a piece of stiff cardboard to place upon that, the drawing, frame and board to be then strapped together. By this means the face of the drawing will be preserved from rubbing against anything on the way home, and the moderate application of fixative will prevent the charcoal falling off.

FLOWER PAINTING

TO PAINT LA FRANCE ROSES IN WATER-COLORS

FOR a study of the size of nature, a water-color paper with a slight grain—such as Whatman's Imperial N—would be best. The petal and leaf forms should be sketched on the dry paper. It is best to use a light lead-pencil to get the principal points before tracing with color. Pale Rose Madder is used for the outlines



PEN SKETCH BY RHODA HOLMES NICHOLLS

of the petals, Zinober Green I for the leaves and stems, where they are decided in tone. When these color

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outlines have dried, the paper should be evenly and thoroughly dampened on the back and stretched. The background should be washed in first, with thin black, as far as required for the first stage. Let it come well up on the neutral parts of the roses and leaves. The lightest local colors of petals and leaves should be washed on next. Rose Madder is the color for the former; for the latter, Zinober Greens may be used, or Vert Emeraude may be warmed with Cadmium Yellow or cooled with New Blue to suit the different tones. A little pale, yellow green is carried into some of the rose petals. Where more neutral effect is needed on the petals, a bluish green will unit with the Rose Madder and give it. In laying the deep Rose Madder on the roses, the brush must not be so freely charged. Burnt Umber should be added daintily to the very strong shades, also to the dark, warm portions of the leaves.

Long-stemmed flowers are very liable to droop and change their position in the composition. But they are very necessary to give a certain lightness and elegance to the group. The best way of acting with regard to them is to outline them and lay in the effect with some care in the earliest division of the work, then take them out of the bouquet and pin them against the wall or other support in the exact position which they occupy in the drawing. As they continue drooping more and more, new pins or tacks are to be added to keep them in the required forms.

The finest and largest flowers to be had are to be chosen for models, not only because of their beauty, but because they are really much easier to paint and to arrange beautifully than commoner ones. The Bengal rose, the iris, tulips, or other large and showy blossoms should be taken for the centre of the composition. Umbelled flowers, like the narcissus and polyanthus, do well in the second place, and light spikes or panicles of mignonette, spirea, lilac look best toward the outer edges of the group which may be finished off with feathery grasses and asparagus.

A dark, shadowed background is almost always best, as throwing out the bright hues of the flowers. Good flower painters often exercise their skill in arranging light back grounds harmonizing with the flowers in color; but the amateur will be likely to find such "tours de force" beyond him, yet the effort is tempting.

In modelling a flower, the artist has first to block out the form as if it were solid, then to mark the divisions of the petals; and, in coloring, to observe that the part of a petal lit directly from the sky is colder in tone than the rest; that the warmest part is where the light passes through its texture, and that the deepest color is due to the reflection from petal to petal, which takes place mostly in the heart of the flower. Though fruits are much simpler in form than flowers, the same remarks may be made regarding them. The shade side is warmer than the light, and the most beautiful effects of color are where several semi-transparent fruits, such as grapes or plums, hang together in a bunch. But more opaque fruits, like apples, lemons and oranges also show their finest color where they touch one another. For this reason and for the sake of the contrast of the sharp forms and cool colors of the foliage, it is best to practice from fruits still hanging to the branch, and if the branch itself can be pinned against the wall in its natural position, so much the better. In arranging a fruit piece one should, if possible, make the most of such contrasts by bringing together branches of different sorts of fruits; thus pears and apples, black and white grapes together, oranges and pomegranates. Open and unopen pomegranates make a very rich study in themselves; the outer rind being opaque and russet, contrasts in a picturesque manner with the seeds, that are red and transparent as rubies.

One of the most successful of modern painters of

flowers, who works solely in water-colors, never modifies a touch once laid on. Painting as he does with no body color, he makes no preliminary drawing beyond the merest indication of the places of the various masses of his subject, but studies a single petal for perhaps ten or fifteen minutes, until he absolutely grasps its color, which, rightly applied, includes the form. Then being certain of the required touch to reproduce the effect, he places it finally upon the paper. This method, apart from the great knowledge it requires, would be inapplicable to flowers that fade rapidly; but those who know his sketches perceive that it is the best of all ways to obtain the lustrous, brilliant colors which flowers possess above all other things. Water-colors surpass any other medium for floral subjects, when they are handled in a masterly way; for pastels and oil colors alike fail to convey the pure transparent depth of color and to depict the exquisite variety of textures in those full, gorgeous hues that are their chief charm.

In painting a portrait, it is well to remember that light, with all its beautiful possibilities, is sometimes cruel in bringing out defects, just as a well-adjusted shadow may be kind in concealing them; and if there are decided defects in one's sitter, these should be mercifully treated. For example, if the left side of a face shows some disagreeable peculiarity, let us throw this side in shadow, turning it slightly from the window, and allow the strongest rays to fall upon the other profile. Remember, however, that too much shadow is fatally unbecoming, as a rule.

RAPIDITY in sketching is a thing to cultivate, as nature does not keep the same face on for long together. After being used to a steady studio light, we find the instability and fickleness of open-air light very puzzling. But it is capital practice, and prevents our being a slave to the conventional effect of light and shade.

If green is the color selected for a design, compound it of a little red, blue, yellow, and brown; if white, mix yellow or red with it for a warm white, blue or green when coldness is required. A cold white is used in a design where much red is employed, a warm white when it is to be placed near to blue or black. Black always requires blue to be mixed with it, and sometimes lake, but it is used sparingly in all wall painting, Indian red and burnt umber taking its place whenever possible.

THERE are so many fields which the art student may enter that the perplexity of choice must be solved by the question of his own qualifications. The many branches of designing, the interests of interior decoration, portraiture in oil or in miniature work, illustration from either its decorative or pictorial standpoint—any of these, or many other lines of work, await the earnest and qualified student; while highest of all, to the few fitted for it, is the beautiful profession of a teacher.

THERE is a radical difference between the painter's way of looking at nature and the etcher's. The painter deals directly with tones, the etcher with lines, and it follows from this that the latter requires much more power of abstraction and suggestion than the former. Painting is the more imitative art, etching the more creative. The painter waits for his effect, the etcher makes it. He works up one part of his composition, barely outlines another, emphasizes his darks, neglects high light—depicts, in fact, not so much the scene before him as what the scene suggests to him. To be a good etcher implies imagination and intense application, consequently quick work.

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IT is a fact very noticeable with some transparent colors that they vary in tint according to the depth of the wash or glaze that is applied. The general law governing these changes is that given by Vibert in regard to the effect of different degrees of light on colors. That is, if the ground be white paper or whitened canvas, a pale tone of any color will approach to greenish yellow, orange becoming yellowish; red, orange; blue, greenish, and so on. But if the ground be black, yellows of an orange cast become dull orange; orange, dull red; red, dull crimson; and on the other side greenish yellows become greens; greens, bluish; blues tend to ultramarine and violet.

APPLIQUE WORK

OF all descriptions of ornamental needlework, there is probably none to which decoration owes a greater debt than to that known as "opus consultum," or, in more familiar parlance, "appliquéd." We meet with it in the far-famed cloth inlays and onlays of Persia, in the gorgeous gold and jewel-decked housings of Eastern potentates, or the gift covers of dainty Japan, and we have abundant evidence of the extent to which it was employed in the feudal castles of Germany and the Netherlands in the Middle Ages. Quaint, indeed, are many of these hangings, one notable example of which is preserved in the museum at South Kensington, and no great stretch of imagination is required, when gazing at it, to carry one's self mentally back some four centuries and share with the long quiet worker in the evident delight with which incident after incident in "Le Roman de la Rose" has been set out and applied in various colored cloths. Knights and ladies, battlemented castles, fiery dragons and prancing steeds, roughly but forcibly tell the tale, and, despite the ravages of time, survive to inspire modern workers with a longing to produce something equally entertaining and quaint, though, it is to be desired, with somewhat more regard for correctness of drawing, a detail which, at least in respect to figures and animals, was certainly not a strong point of the Teuton designers of the period to which the example under consideration belongs.

Interesting, however, as are such remains of mediæval cutwork, they cannot, from a purely artistic point of view, be placed in the same category as the faultless and exquisite productions of sixteenth and seventeenth century Spanish and Italian workmanship. In these we find not only design, but coloring and workmanship, absolutely perfect; and we can readily appreciate the extreme popularity enjoyed by and the value set upon the hangings which, constructed of the richest and most costly materials, adorned in equal profusion Italian palazzos and Spanish castellos, and the sacred edifices and ecclesiastical vestments of both countries. In the South Kensington Museum and in most collections of antique work, fine examples of the class of work are to be met with, and the modern needleworker and designer may derive incalculable benefit from a close study of any fragments, however small, which are at hand for inspection. The sharpness of the cutting, the decisive clearness of outline and the always faultless harmony of coloring of Italian and Spanish appliquéd, render it the best of all possible standards of perfection for the modern worker to aim at. However costly the materials superadded to the foundation, and however varied in tone of color, the result in all these examples is ever such as to gratify the most sensitive eye.

Italian appliquéd work, as a rule, shows fewer contrasts of color than that produced in Spain. We are speaking now, naturally, of that special class of work which consists of the application of various fabrics.

THE MANUFACTURE OF PORCELAIN

THE manufacture of porcelain is undoubtedly one of the oldest of the industrial arts, for, although there is no possibility of arriving at the absolute date when the manufacture began, we do know that it was in vogue in the second century before the Christian era. In porcelain, man simply transforms what was formerly a hard rock decomposed into clay by nature, into a hard rock once more. The soft rock is washed, ground, mixed, filtered, rolled and compacted, so as to give the elements plasticity, homogeneity and cohesion. The object is dipped into a metallic glaze, and is baked in a furnace, where it is transmuted into a hard, white, translucent substance, so perfectly vitrified that the glaze and the beauty have become melted into a piece of vitrified rock. Vitrification is the secret of the whole business. The vitrification of any given clay depends upon the substance itself, and the degree of heat to which it is subjected. The more perfect the vitrification, the more precious will be the object. If we take a piece of glass, a piece of rock crystal and a diamond, and place them side by side, we find that the diamond gives the eye the most pleasure. This is because it reflects more luminous rays than rock crystal or glass, and it does so because it is more compact, more dense, more homogeneous, and it is more homogeneous because it has been transmuted at a higher temperature; accordingly, the higher the temperature to which a piece of porcelain has been subjected, the more perfect will be its vitrification, and nearer will be its aspect to that of precious stones. It would be quite possible to compare all the different porcelains of the world with respect to their vitrification, but such a category is not desirable, because the value of porcelain depends also to a great extent upon the country in which it is made, its historical and traditional associations, the originality of its form and decoration, all of which are sources of quality and preciousness that are a part of the substance itself. The best of porcelain, either Oriental or European, is composed of the same elements, that is, kaolin and petuntse, known as decomposed and indecomposed felspath, together with minute quantities of silica, alumina, potash, etc. The chief ingredients in Chinese porcelain are kaolin, so called after Kaouling, a hill to the east of King-te-ching, whence some of it is obtained, and petuntse, a granitic rock. The chemical composition of Chinese kaolins and felspars is not identically the same as similar materials found in Europe, therefore the Chinese paste is more fusible than the European paste, and Chinese porcelain is more tender and its fabrication easier than the harder European porcelain, which, contrary to an accepted prejudice, is superior to the Oriental product.

WHEN a piece of work comes out unglazed, it takes a harder fire to glaze it than if it had never been in the kiln, owing to the lack of oils which assist in fusing.

Do all landscape work with as large a brush as it is possible to use, so as to avoid a petty style. The silk blunder and the stippler may be used sparingly in the sky, water or distance, sometimes in the foreground. Crisp touches are desirable in foliage and near objects, and the blunder spoils these. Water is most naturally and clearly painted with broad strokes and few of them, the blunder being used hardly at all; but as the degree in which these little tools are to be used depends on the condition of the color and the skill of the painter, no definite instruction can be given.

A COLOSSAL statue of King Alfred the Great has been modeled by Hamo Thornycroft, of London, for the town of Winchester.

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NOTES FOR THE PAINTER IN MINERAL COLORS

THE white flowers that are of use to the china decorator are not so many. The white daisy is everywhere and also the white clover, which is always welcome. With a little care in selection, one may find specimens having the most beautiful tinting of pink and pinkish brown; the marking of its leaves is also much varied, and altogether it might be called one of the much-abused flowers, simply from want of closer acquaintance. It requires something more than alternate dabs of green and white; and so, too, with the pink clover. Some flowers seem to convey no idea beyond their own personality, while others suggest hosts of things; and the clover belongs to this class.

The arrowhead, both leaf and flower, which we find at this season blossoming in the roads, should long ago have held a more conspicuous place in our decorations, and the long, delicate sprays of the white alder would be a most welcome addition to our lists. The turtle-head, though not a beauty, deserves a more poetic name; its large white flowers, tinged with pink, are quaint enough, and might be used on some heavy object.

Of blue and purple there are not so many blossoms as in the early spring. The wild lupine hairbell and blue-eyed grass are dainty enough for the smallest articles. Chicory and some members of the mint and lobelia families give a fine color note that must be studied closely to be appreciated; but the curious and delicate structure of the last would repay every care taken in its reproduction. Grasses, grains, and many weeds with curious seed heads, like the shepherd's purse, for instance, might well be studied now.

IT will simplify matters at first to paint such flowers as require few mixtures excepting when the colors partake of the same nature. For instance, the carmines, purples, and violets (all gold colors) mix kindly, and fire with little change. Yellow and carmine mix with the effect of softening the carmine, but do not produce the golden pink that might be expected. Silver yellow over carmine 2, that has been fired, and also carmine over yellow, has a pleasing effect. A mixture of deep red brown with carmine is very good; but carmine over deep red brown or other of the iron reds (fired colors) eats them away in a most disagreeable manner. The well-known gray made with carmine and apple green is one of the pleasantest shades we have for throwing in shadows behind a group; toned down a little with yellow, it is much used in painting white flowers.

DEEP purple is the nearest shade to a crimson of any color in the mineral painter's palette. It is quite different from the deep, rich purple of the Lacroix colors, having much less blue in it. The color is so powerful that nothing seems to affect it. Yellow or even yellow brown fired over or mixed with it softens it slightly, but to little purpose. If fired over deep red brown it is somewhat changed, as it does not eat up the red as the carmine does.

BLUE and pink when mixed produce violet or purple. If a purple or violet is too warm, we cool it with a blue. If blue is too cold, then we must warm it with a carmine or purple.

ANY mixture of iron with colors containing no iron tends to sully the purity of the color and produces a gray.

GRAYS play so important a part in the purifying and harmonizing of all color that their use and abuse should be carefully studied, being, in fact, but the local

color changed by condition. The success of the gray depends upon its harmony, and so it follows that the grays of the color men can seldom be used pure, but must always be toned to suit the surroundings: and it is idle to recommend any one to meet all cases. Pearl gray is, perhaps, the best, and takes kindly to all mixtures.

NOTES ON FURNITURE AND WOODWORK

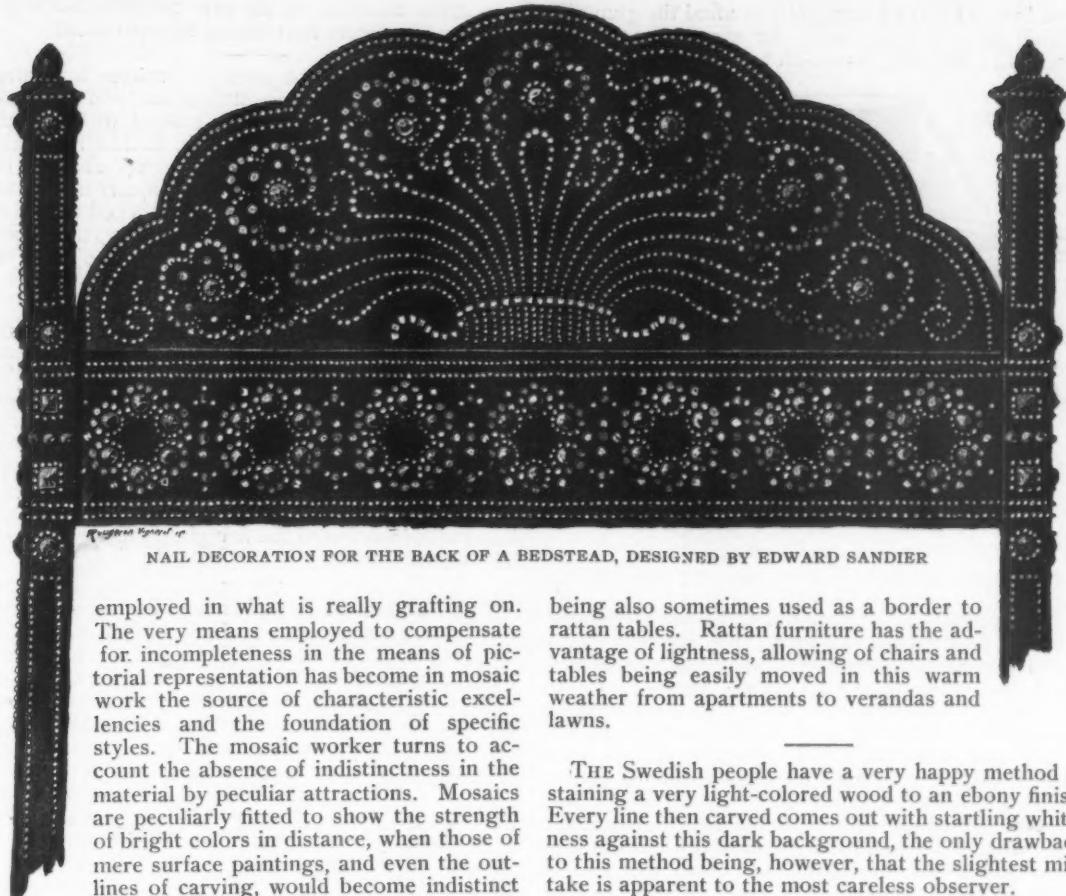
A DEEP, rich brown, umber or dark bronze-green may be used for a skirting, the dado of greenish gray, sage green or deep French gray, with the ornamented band above it in brown, gray or sage green, with scroll work upon it in darker shade of the ground color of the dado. The wall could be painted pink, gray or stone color. In working in distemper colors, much care is required in judging the precise tints to be used; all shades dry several tints lighter than they appear when wet, and it is, therefore, necessary to try them before applying them to the ceiling. The more decided the contrast between colors the more likely are they to produce a pleasing result, whilst the use of colors approaching similarity requires great skill to avoid injury to both. White in contact with a color strengthens its tone.

Any decoration tends to bring the ceiling down to the eye; the lighter, therefore, the tints are kept in accordance with the general color of the room itself, the more pleasing, though less obtrusive, will be the effect. In the adjustment of various colors to their respective portions of the work, the skirting should invariably be the darkest, the dado next in depth of color and harmonizing approximately with the wood-work, then the walls in a comparatively light tone broken by the contrasting tints of the cornice. Various parts of the dado should be divided by bold black lines, and the height from the floor should be about that of the centre stile of the door.

Care should be exercised in the selection of stuffs for furniture upholstery, particularly green color, for a light, yellowish green color detracts from the color of the mahogany or walnut. A color is affected by its position toward other colors. For example, if red is in contact with blue it seems more yellowish; if in contact with yellow, it has a bluish tinge; with green it appears pure and brilliant; with black it is dull; with white it is light and bright. The eye undoubtedly finds a pleasure in colors, independent of design or any other quality in the object which exhibits them, and a suitable example of this is the wainscoting or other plain woodwork of an apartment, which really only attracts the eyes and affects them agreeably or otherwise, according to the skill displayed by the painter. Red and black, orange and black, bright yellow and black, and light green and black make very rich combinations.

INLAYING has an element of attractiveness existing in the sense of its being more than surface or relief work, the latter displayed in the little known but beautiful cameo mosaics, the embedding of one substance in another constituting an integral constructive portion of the latter, and graceful in delineation and elegant in the contrastive association of hues, giving birth to pleasurable associations. Even in straight lines, which have no parts until divided, inlaying will serve to mark out a border, and in curved lines, which have parts by diviations, it supplies informal spacing, which offers variety without disturbing the unity of the object. In addition to the varied tints, lustrous or dull, which it supplies as a contrast to rest of surface, and which to fine color adds a certain pellucid depth, as in shells, colored glass, agate, jasper, chalcedony, crystal, spar, its value is enhanced by the evident labor, skill and ingenuity

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NAIL DECORATION FOR THE BACK OF A BEDSTEAD, DESIGNED BY EDWARD SANDIER

employed in what is really grafting on. The very means employed to compensate for incompleteness in the means of pictorial representation has become in mosaic work the source of characteristic excellencies and the foundation of specific styles. The mosaic worker turns to account the absence of indistinctness in the material by peculiar attractions. Mosaics are peculiarly fitted to show the strength of bright colors in distance, when those of mere surface paintings, and even the outlines of carving, would become indistinct and fade away. The art is one of preserving the general effect without lowering the color.

IN a recent communication to the *Mulhausen Gewerbeverein*, Herr Schoen said he had tried to give oaken objects an old appearance by rubbing aniline oil on them, but without good results; the color thus imparted reminded one rather of mahogany, and was but very superficial. On the other hand, he got a dark brown tone similar to that of old oak by saturating the wood first with a solution of aniline salt (sulphate of aniline), and next with caustic soda. Similar results were obtained with walnut and plumb-tree wood, etc. Caustic potash alone, of course, gave a somewhat similar effect, but inferior to that obtained by the simultaneous use of aniline salt. Herr Schoen further attempted to color wood black by treating it successively with aniline salt, bichromate of potash, and caustic soda, the wood being dried after each operation. The color thus obtained was very regular. The experiment succeeded with all kinds of wood tried—the most important home species and some foreign ones. It was pointed out that this coloring process can be quickly and easily carried out, and is, moreover, inexpensive.

THE business carried on in rattan furniture at this season is year by year enlarging, the trade being stimulated by the countless elegant forms in which the material is wrought. The interlacing by which forms are produced and diversified by varied ornamental figures, is akin to knitting. The natural enamel suffices for service, but colors and gilding may be very effectively applied. On lounges, cushions will supply good contrasting colors. With articles in which shells appear, light wood is introduced at times, bird's eye maple being a favorite, this wood

being also sometimes used as a border to rattan tables. Rattan furniture has the advantage of lightness, allowing of chairs and tables being easily moved in this warm weather from apartments to verandas and lawns.

THE Swedish people have a very happy method of staining a very light-colored wood to an ebony finish. Every line then carved comes out with startling whiteness against this dark background, the only drawback to this method being, however, that the slightest mistake is apparent to the most careless observer.

A VERY pleasing gray black can be obtained on wood by applying a solution of nitrate of silver, one part of silver to fifty parts of water. When exposed to direct sunlight it rapidly takes its color. A lighter gray is obtained by going over the silver with a solution of ferric acetate until the desired shade is obtained. Care should be exercised when using the nitrate of silver as it will stain the hands black.

THE process of ebonizing varies with different woods. The apple, pear and hazel woods prove the best woods for imitation of natural ebony. Beech is steeped in a strong liquor of logwood and galls, and then washed over with a solution of sulphate of iron. For oak boiled logwood is used, with ten or fifteen drops of a saturated solution of indigo added to it, the surface being subsequently saturated with filtered solution of verdigris in hot concentrated acetic acid, the process being repeated until the required intensity of hue is obtained.

To restore carved woodwork, first remove the polish from the panels by washing them with a strong solution of potash and lime, then rub down with sandpaper, after which, says the Boston *Cabinet-Maker*, apply the following: Dissolve 2 dr. of corrosive sublimate in 2 oz. of methylated spirits and 2 oz. of water; apply freely with a stiff feather. This is also an unfailing recipe to kill worms in furniture, and prevent their further ravages; it is poisonous, and must be kept out of harm's way. Let the panels remain a day, and then repolish with French polish, which is made and used thus: To one pint of spirits of wine add, in fine powder, 1 oz. of seed lac, 2 dr. of gum guiacum, 2 dr. of dragon's blood, and 2 dr. of gum mastic; expose them, in a vessel closely stoppered, to a mod-

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erate heat for three hours, until you find the gum dissolved; strain it into a bottle for use, with a quarter of a gill of the best linseed-oil to be shaken up with



A PLAIN DESK, SUITABLE FOR PYROGRAPHY DECORATION

it. On account of the worm-holes, the workman must rub over firmly some red putty; then rub down with sandpaper, so as to remove all that has not entered the holes, taking care that all are stopped up. It will then be necessary to give the panels a coat of strong, clear size, previously to commencing with the polish, and, when dry, gently go over it with very fine sandpaper. The size is a great saving of polish, and is, of course, not so dear. To apply the polish, make a wad with a piece of coarse flannel or drugget by rolling round and round, over which, on the side meant to polish with, put a fine linen rag several times doubled, to be as soft as possible; put the wad or cushion to the mouth of the bottle containing the preparation or polish and shake it, which will damp the rag sufficiently, then proceed to rub your work in a circular direction, observing not to do more than a square foot at a time. Rub it lightly until the whole surface is covered; repeat this three or four times, according to the texture of the wood; each coat to be rubbed until the rag appears dry. Be careful not to put too much on the rag at a time, and you will have a beautiful and lasting polish. Be also particular that your rags be clean and soft, as the polish depends,

in a great measure, on the care taken in keeping it clean and free from dust during the operation.

A SO-CALLED ancient piece of furniture may often be discovered as an imposition, if made of new oak; however, this may have been stained with artificial color, which fails to give the rich, mellow hue which comes from age. Furniture forgeries are, on the whole, best detected by want of antiquarian accuracy as, for instance, chairs and tables alleged to belong to the middle of the seventeenth century, the legs of which are not strengthened and held together by cross bars near the floor.

THE beauty of handsomely figured woods is greatly enhanced by polishing, which also protects the surface of the wood from being dulled by moisture. Pine and other soft woods after being stained or grained in imitation of more showy varieties are frequently varnished, for which purpose the surface of the work must be very carefully finished previously to the application of either varnish or polish. Clean and straight grained woods can be planed so smooth that the application of the fine glass paper will impart the requisite finish.

THE National Gallery of Ireland has received from Lord Iveagh a portrait of John Philpot Curran by Sir Thomas Lawrence. It belonged to Sir Robert Peel. An anecdote concerning this picture is to the effect that the painter had tried to get a good likeness in vain, when he happened to catch a certain view of the famous parliamentarian as he dined with him. "Curran," exclaimed Lawrence, "I never saw you until now!" At the next sitting Sir Thomas added the touches that made of the portrait a wonderful likeness and produced one of the best pieces of portraiture he ever achieved.

FRANK D. MILLET's contribution to the Royal Academy is an "Accusation of Witchcraft," with Puritan Judges, accusers, and innocent accused, man at arms, and a scene carefully adjusted to the seventeenth century in New England.

By his will, Henry V. Burgy, who died in Paris, March 17, bequeaths to the Metropolitan Museum of Art his works of art, antique furniture, pictures, bronzes and silverware in his residence, No. 229 Rue St. Honore, Paris.



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CORRESPONDENCE

FAN PAINTING.

R. B.—Yes, the representation of a lake, or a pond, or a running stream looks well as it brings to the front those beautiful water plants which are very effective in body-color, and fill in the foreground conveniently. For the water use nothing but blue-green mixed with white, and "grisaille" here and there for the reflections. For clear water and glints of light employ Chinese white pure, used very lightly.

Temples, ruins, fountains, all that forms the distance on a fan, require only very delicate tints of lemon-yellow or Naples yellow, with a grayish mixture, including raw sienna and burnt sienna. But all this must be used so lightly that one scarcely dares to name the tints.

When the figures in the composition have been grouped it is very important to study the effect of the colors to be given to the dresses. It must be borne in mind that certain colors advance, while others recede. Thus, supposing Watteau's "Dancing Lesson" is the subject, it would be treated as follows: In the foreground are two dancers, a man and a woman. The color should be light and elegant. Let the woman be in pink with a white skirt; the man in yellow breeches and a lilac coat; the usual brilliancy of all these colors must be lowered with Chinese white and the shadows will be of another hue. In the middle distance, the spectators may be dressed in deep yellow, deep blue, red, and violet, yet shaded and subdued; and lastly, in the background, we have the flute and hautboy players, who may be dressed in brown, dark green, and violet.

The following list shows the complementary colors which must be used for the shadows of dresses or draperies, in order to produce harmonious effects:

Red	may be shaded with	green.
Yellow	"	violet.
Ultramarine blue	"	orange.
Orange	"	blue.
Violet	"	Indian yellow.
Cobalt blue	"	ochre.
Carmine	may be shaded with	light emerald-green.
Emerald-green	"	violet-blue.
Lemon-yellow	"	lilac, made of pink and light blue.

The grays shade all colors. Black is shaded with white, and white with black. Above all it must be remembered that all these colors must be mixed with white. More white will have to be used with the colors for textile fabrics than for paper.

S. P. C.—Flake white is generally used for compounding flesh tints, but it changes and causes change in the hue of the tints of which it forms a component. It turns yellow when mixed with linseed-oil, therefore the tints into which it enters should be thinned with poppy-oil.

Cremnitz white has a good body, and is a purer white than flake. Zinc white is permanent, but is inferior.

Silver white is the most transparent white, and wherever a transparent effect is wanted, as in foam, it is excellent.

L. E. I.—It does not matter who makes a work of art. Look first at a picture, or a statue, or a piece of magnificent furnishing or decorating, for



what is in it? When you have got at its artistic worth it will be time enough for you to ask the maker's name. The reason that merit always has to battle so hard for recognition is that the public only too often take the name for the work, and remain blind to the just claims of the man without a name.

TO PAINT WILD ROSES

I. T. S.—To paint a picture of wild roses sketch the flowers and leaves with the fine point of the sable brush, using the color that is to be used later in the painting—Rose Madder for the flowers, and a delicate green made of Cobalt and Gamboge for the leaves. If mistakes are made, they can be erased with a slight dab of a wet, very soft sponge. If pencil is used for the sketch in preference to color, the student should work slowly and deliberately, being sure of every line, and so avoid frequent use of the rubber, which will injure the surface of the paper and prevent the washes going on well later.

Begin the painting with the roses in high light, using Rose Madder for the pure tones and the same color with a little Vermilion and Cobalt for the shadows. The centres are painted with Gamboge and dots of Indian Yellow for the seeds. After washing in two or three of the roses, begin at once on the leaves. Nothing in painting, whether working from nature or a copy, is so important as to get in at once some of all the colors that go to make up the whole. One color is so strongly influenced by another that it will almost change its character when placed in juxtaposition to another. Frequent after changes will thus be prevented by surrounding some of the roses with their leaves in the earliest stages of the painting. The colors used in the leaves are Indian Yellow, Prussian Blue, with a touch of Burnt Sienna for the warmer, more yellow ones; New Blue and Indian Yellow for the cooler, grayer ones. Use a larger brush for the background, first going over it with a wash of pure water. While the paper is still damp, and will help the color to flow easily, go over it with a delicate wash of Cobalt Blue, Yellow Ochre, and a touch of light red, deepening the tone slightly from left to right.

THE RESTORATION OF A PAINTING

S. P.—We have cautioned you about the risk of attempting any "restoration" of the painting: The way it is done is this. Take the picture out of its frame, place it flat upon a table, face uppermost. Next provide two clean bottles and a quantity of raw cotton wool. Place in one bottle spirits of wine, reduced by adding one-fourth part of spirits of turpentine; shake well to mix thoroughly. Place in the other bottle spirits of turpentine alone. Having the picture lying flat upon a table before you, and in a good light, proceed by taking in the right hand a small tuft of raw cotton wool, slightly wetted with the mixture from the first bottle, which must be well shaken each time a fresh supply is required to moisten the cotton. Then take another tuft of cotton in the left hand, slightly wetted with the spirits of turpentine from the second bottle. Commence to clean by lightly rubbing the figure with a circular motion with the tuft of cotton in the right hand, examining the cotton every minute or so to see that none of the color is being removed. When the figure is thoroughly

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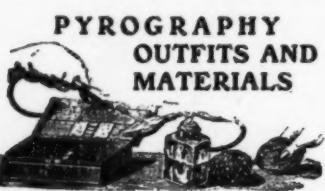
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cleaned, wipe it over lightly with the tuft of cotton held in the left hand and moistened with the spirits of turpentine alone. Repeat this process until the entire surface of the picture is quite clean. Care must be taken to change the cotton wool frequently, so that none but clean wool is brought in contact with the picture. When all the varnish has been removed, the picture should be quite clean, and it only needs to be revarnished. The greatest possible care must be used in passing over the shadows in the picture, which are produced by very thin painting and glazing, and if the tuft of wool in the right hand should show the slightest appearance of color other than that of the varnish, which is usually a faint yellow tint, the tuft of cotton in the left hand (moistened with the spirits of turpentine alone) should be applied at once, to prevent any further dislodgment of color. If the picture in question is faded in any degree, it may be restored by being exposed to a strong sunlight for two or three months, when it may be revarnished with safety.

CHINA PAINTING

D. Z.—The most satisfactory way to obtain a fine gold line on your china is by using powder gold, and buy only the very best. To one pennyweight add fat oil, drop by drop, to dampen but not fully wet it; then a few drops of turpentine, and grind with a horn knife. Afterward temper a small portion at once with oil of lavender or alcohol or turpentine, as necessary. Like all mineral colors, golds are affected by the condition of the atmosphere, and sometimes one preparation will work better than another. Always use the knife in mixing, and no more oil. Use a crow-quill pen, and fill it by means of a brush.

T. F.—For firing glass the kiln is heated gradually at first—rather more carefully than for china. When the pot is red hot about one third up from the bottom, the heat is right for the chief effects in glass painting. The pieces to be fired should be placed upon the flat bottom of the firing-pot, far enough apart from each other to avoid actual contact. Glass decorated with raised paste is fired at a very low degree of heat. Gold does not require excessive heat.

THE STAINING OF WOOD

M. A. A.—(1) Wood may be stained by water colors. After laying on the color a few minutes it is wiped off, when the stain having sunk into the soft parts and less so into the hard parts, the graining and figures of the wood are brought out more distinctly than from the brush alone. If the stain is not deep enough two coats may be applied. (2) The four colors most used in staining should be Indigo, Indian Red, Ochre, and White, the help of brighter tints being called in but rarely; these brighter tints require to be deepened and enriched so as to produce several different shades of them. Thus: Light Blue can be lightened with White and deepened with Indigo; Vermilion lightened with Gold or Yellow, and darkened with Carmine and Chocolate; Indian Red, lightened with Vermilion and darkened with Black; Crimson should be made brilliant with Vermilion and deepened with Blue or Vandyck Brown; Green lightened with Yellow, deepened with Blue; Indian and Lemon

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TO CLEAN OLD ENGRAVINGS

F. R.—The cleaning of old engravings requires special care, and it is sometimes prudent, if they are rare masterpieces, not to confide this operation to strange hands. We give a process of cleansing, the result of which is excellent, and which we have seen adopted by one of the most celebrated collectors of engravings in Paris. The engraving must be soaked for twelve hours in a flat-bottomed basin, containing a solution of half-ounce of carbonate of potassium in half-gallon of water; it is then taken out, shaken, and placed between two boards, heavily weighted down; being first carefully spread between two sheets of blotting paper. It then undergoes a fresh washing by having a small jet of pure water playing upon it for some hours; when it is dipped for one hour in salt water (half oz. salt to half-gallon water) and exposed to the air for half-a-day. It is then washed again in clear water and dried between two leaves of blotting paper under heavy pressure. These successive operations are somewhat long, it is true, but nevertheless, far preferable to the proceedings of the so-called restorers of engravings, who frequently use chloride water, which rapidly destroys the paper. Engravings so cleaned are certainly very white when they come from the hands of the cleaner; but little brown spots are soon to be perceived on the surface of the paper—spots which it is impossible to make disappear. It is on this account that paper whitened with chloride is never employed for printing good engravings, or editions de luxe of books.

FURNITURE AND WOODWORK

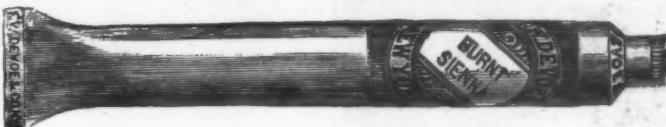
STUDENT.—Ornament being a mere accessory to that which it adorns, and to which its type has no affinity, is based on principles illustrated by natural objects rather than on their individual appearances; but even simulation produces distinct appearances, as the product of human skill in wholly different materials. The chief attraction in ornament, like clusters of flowers in nature, is general effect; the details may be admirable, as far as skill is concerned; like the calyxes and petals of flowers they may have symmetry in form and present beautiful color contrasts; but admiration will only arise by the contribution they afford the general result.

C. U.—A filler for porous hard woods. Use boiled oil and corn starch stirred into a very thick paste. Add a little japan and reduce with turpentine. Add no color for light ash. For dark ash and chestnut, use a little raw sienna; for walnut, burnt umber and a slight amount of Venetian red; for bay wood, burnt sienna. In no case use more color than is required to overcome the white appearance of the starch unless you wish to stain the wood. This filler is

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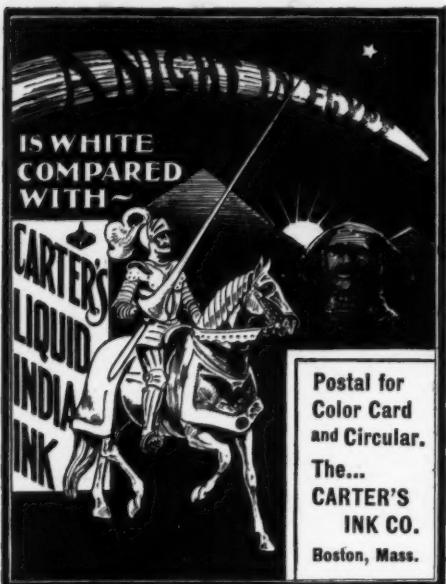
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worked with brush and rags in the usual manner. Let it dry forty-eight hours, or until it is in condition to rub down with No. 0 sand-paper, without much gumming up, and if an extra fine finish is desired fill again with the same materials, using less oil but more of japan and turpentine. The second coat will not shrink, it being supported by the first coat. When the second coat is hard, the wood is ready for finishing up in any desired style or to any degree of nicety by following up the usual methods. This formula is not intended for rosewood, and will not be satisfactory if used therefor.

W. S. H.—To varnish wall paper melt common size in water, and size the paper over twice, once up and down, and once across, to make sure of all parts being done; then varnish with oak varnish, or, if a cheaper size be required, use turpentine varnish, which is, however, not so durable.

D. O. M.—For a cleansing and renovating polish take of olive oil 1 lb., of rectified oil of amber 1 lb., spirits of turpentine 1 lb., oil of lavender 1 oz., and tincture of alkanet root $\frac{1}{2}$ oz. Saturate a piece of cotton batting with the polish, apply it to the wood, then, with soft and dry cotton rags, rub well and wipe off dry. This will make old furniture, or that which has been showporn in warerooms, look as well as when first finished. The different ingredients should be put into a jar or keg, well mixed, and afterwards kept tightly corked.

CARVER.—(1) It is impossible to polish fret-work without some polish collecting under the sharp edges; the amount of this may, however, be diminished by putting only a little polish at a time on the rubber. Before varnishing carved work the grain of wood should be raised and papered down, and the polish-rubber passed over a few times before the last coat is given; this should be of "glaze," made by dissolving gum-benzoin in methylated spirits. (2) The best way to remove the smell of paint is to first render the room as nearly as possible air-tight by closing the windows, doors and other openings. Place a vessel of lighted charcoal in the room, and throw on it two or three handfuls of juniper berries. After twenty-four hours the smell will have entirely disappeared. Another method of doing the same thing is to plunge a handful of new hay into a pail of water and let it stand in the newly-painted room. (3) Yellow is not a color that can be used in masses unless it be much broken or mingled with other colors, and even then it wants some material to help it out, which has great play of light and shade in it.

ART SCHOOL NEWS.

Report of the principal, presented at the close of the Twenty-fourth School Year, June 6th, 1901.

The School has been attended during the past year by 1,001 pupils, 704 of whom were men, and 297 women, an increase of 104 over the registration for the preceding year.

The following changes in the staff of the Pennsylvania Museum and School of Industrial Art have been made:

Miss Frances Louise Farrand, who had been a valued instructor of the school since 1895, died



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The Art Amateur

on February 20th, 1901, and Mr. B. F. Jarrett, Jr., and Miss Mary A. Stevenson were appointed to fill the vacancy thus caused.

Miss Letchworth having resigned as instructor in charge of the class in Illustration, Miss Sophie B. Steel was appointed to the position.

Miss Mary P. Dow has had charge of the class in Bookbinding. She has been assisted by Mr. E. G. Rau as instructor in Tooling and Finishing.

Miss Margarette Lippincott, instructor in Water-color Painting, resigned temporarily last summer, but will resume her connection with the school at the beginning of the next school year, October 1st.

Mr. Charles T. Scott, instructor in Drawing, Miss Isabella Bradley, instructor in Drawing and Modeling in the Junior Department, and Mr. Henry Torniton, instructor in Carving, have been added to the staff of the art school.

In the Textile School, Mr. William E. Winchester has had charge of the work in Cotton Spinning; Mr. Herbert G. Coe was appointed instructor in Hand Weaving in place of Mr. Roberts, whose resignation was mentioned in the last report, and Mr. Henry Kauffman was appointed in October as an assistant in the Weaving on Power Looms.

In response to a very genuine demand for the extension of the opportunities offered by the school to a younger class of pupils than those whom we had been accustomed to receive, a Junior Department was opened in October. Its classes have met on Saturday mornings, and on Monday and Tuesday afternoons. In the arrangement of the courses a good deal of importance has been assigned to modeling and to work in color. The classes have been under the general direction of Miss Isabella Bradley, and the results are gratifying and encouraging.

Several changes and improvements in the school building have been made, which have added materially to the comfort of pupils as well as to efficiency of administration. The most important of these improvements are the construction of a passage which relieves the Power-weaving Room from the very serious inconvenience from which it suffered when it was used as a thoroughfare; of a large skylight for the Textile Designing Room, by which means admirable ventilation, as well as the lighting, has been secured, and improvements in the basement by which a commodious Gymnasium and Bathroom have been provided. These last-mentioned improvements, as well as those to the Textile Designing Room, have been made by the Associate Committee of Women.

Competitions in Design, the prizes for which have been offered by manufacturers and publishers, have been practically continuous throughout the year. A list of these, as well as of gifts, which indicate in another way an amount of interest in the School on the part of those best able to appreciate it that is gratifying in the extreme, will be included in the Annual Report of the Corporation.

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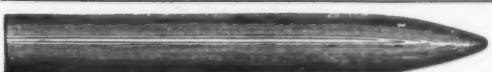
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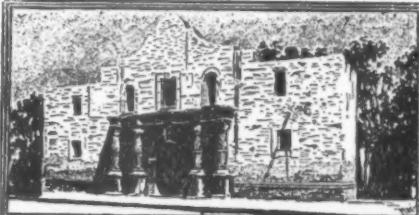
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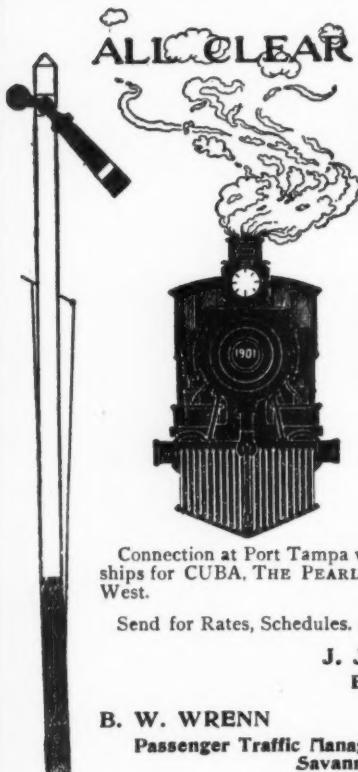
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